

Vol. 21, No. 1

JANUARY, 1930

PRICE 25 CENTS

THE AMERICAN MAGAZINE OF ART



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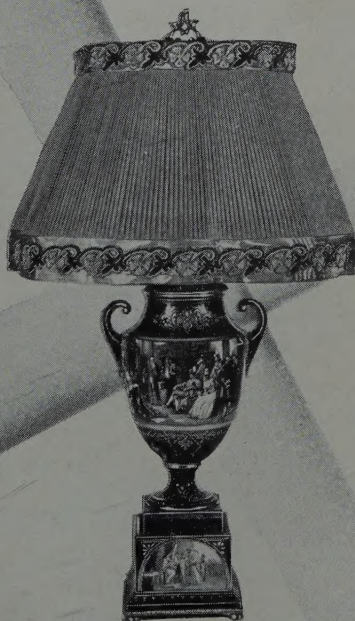
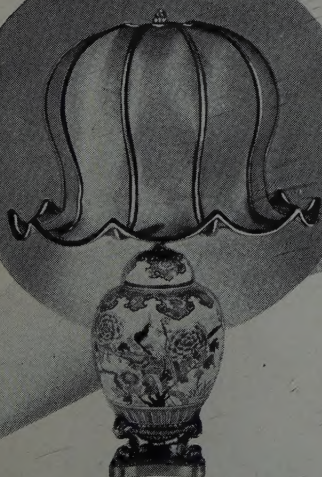
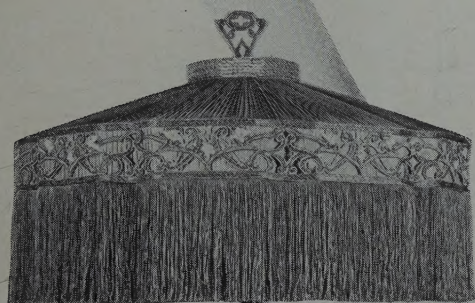
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IN THE NEW YORK GALLERIES—JANUARY

New York's interest in art seems to be increasing all the time, and the new year is starting with the galleries full of interesting exhibitions.

At the Metropolitan Museum of Art, 5th Avenue and 82nd Street, may be seen *Prints by Winslow Homer, and English Woodcuts of the "Sixties"* in the Print Galleries, beginning January 6, copies of *Egyptian Wall Paintings* from Tombs and Palaces of the Eighteenth and Nineteenth Dynasties in Gallery D-6 from January 7 through February 9, the *Memorial Exhibition of Porcelains by Adelaide Alsop Robineau* in Gallery J-8 will be continued through January 19, and the exhibition of *English Embroideries* from the Museum Collection, as well as *Prints—Selected Masterpieces* from the Museum Collection will be continued.

Kennedy & Company, 785 Fifth Avenue, are showing *etchings and drypoints* by Walter Tittle through January.

Keppel Galleries, 16 East 57th Street, are exhibiting *drawings by contemporary artists* through the month.

There will be a notable loan collection of paintings, sixteen masterpieces in all, including works by Reynolds, Romney, Raeburn, Gerard, David, and El Greco shown at the Knoedler Gallery, 14 East 57th Street.

The Milch Galleries, 108 West 57th Street, will exhibit *paintings by Steward MacDermott*, includ-

ing fine landscapes, still life and figure paintings from January 2 to 18. Then from January 20 to the end of the month they will show *landscapes by Nelson C. White* and *water colors by Erick Berry*, chiefly West African types and market scenes.

At the Dudensing Gallery, 5 East 57th Street, there will be *sculpture by John Storrs*.

The Babcock Gallery, 5 East 57th Street, will exhibit *water colors and etchings by American Artists*, throughout the month.

The Durand-Ruel Galleries, 12 East 57th Street, will show *paintings by Parenti* during the first half of the month, followed by *paintings by Mrs. Bignam*.

The Daniel Gallery, 600 Madison Avenue, will show *paintings by Peter Blume*.

The Ferargil Gallery, 37 East 57th Street, are continuing to show *water colors and paintings by Vera M. White* until January 4. Then from January 6 to 18 there will be an exhibition of *paintings by Robert Hallowell*, chiefly scenes of New York, and from January 20 to February 1 *paintings by Mrs. M. Pope Patchin*. Throughout the month there will be an exhibition of *decorative sculpture*.

At the Gallery of P. Jackson Higgs, 11 East 54th Street, there will be an exhibition *works by Old Masters*.

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The *Macbeth Galleries*, 15 East 57th Street, are continuing until January 6 the exhibition from the *Summer Colonies*—No. 3—*Mystic*. From January 7 to 20 they will show *Wyoming and Other Landscapes* by Ogden N. Pleissner, and from January 21 to February 3 *Landscapes* by A. T. Hibbard, A.N.A.

The *Montross Gallery*, 26 East 56th Street, will show pictures by Charles Hopkinson from January 6 to 18.

The *Art Center*, 65 East 56th Street, announces the following exhibitions: January 6–26, *New Society of Artists—Paintings*; January 6–18, *Drawings and Water Colors* by Lily Dettler de Frischling; January 23–February 1, *City Gardens Club of New York City, Members' work of the New York Society of Craftsmen*, semi-permanent; *Wood-Engravings by Selected Artists and Mexican Crafts*, both semi-permanent exhibits.

The *Rehn Gallery*, 691 Fifth Avenue, will have on exhibition *paintings by James Chapin* from January 1 to 18.

Wildenstein, 647 Fifth Avenue, will have on exhibition *modern and old French paintings*.

The *Howard Young Galleries*, 634 Fifth Avenue, will again show a selected group of *Masterpieces of the Eighteenth Century*, both portraits and landscapes.

The *New York Public Library*, Fifth Avenue and 42nd Street, will have on exhibition in Room 316

Lithographs and Wood Engravings by, and after, Daumier. In room 321 there will be *Portraits in lithograph*.

The *Grand Central Galleries*, 15 Vanderbilt Avenue, announce the following exhibitions: January 7–31, *paintings by E. W. Redfield*; January 7–18, *paintings by George de Forest Brush*; January 14–25, *paintings by Jerry Farnsworth*; January 21–February 1, *paintings by Emil Carlsen*, and an exhibition of the work of the *American Society of Miniature Painters*.

The *De Hauke Galleries*, 3 East 51st Street, will have on exhibition *paintings by Jacques Mauny*.

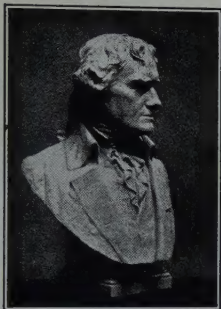
The *Downtown Gallery*, 113 West 13th Street, will show *paintings of flowers, and heads by A. Walkowitz*, from January 1 to 20.

The *Whitney Studio Gallery*, 10 West 8th Street, will have on exhibition from January 2 to 16 *paintings by J. Ward Lockwood, John Curry and Herbert Morgan*.

The *Museum of Modern Art*, 730 Fifth Avenue, will have on exhibition *Contemporary French paintings and drawings*.

The *Arden Galleries*, 460 Park Avenue, will also show *paintings by Contemporary French Artists* to be on view throughout the month.

At the *Delphic Studios*, 9 East 57th Street, an exhibition of *paintings, drawings and murals by Boardman Robinson* will be shown from January 6th to 31st.



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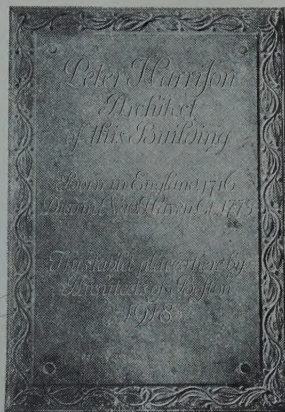
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THE AMERICAN MAGAZINE OF ART

JANUARY, 1930

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Entered as second-class matter October 4, 1921, at the Post Office at Washington, D. C., under the Act of March 3, 1879. Accepted for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, Authorized October 8, 1921. Copyright 1930 by The American Federation of Arts. All rights reserved.

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THE AMERICAN MAGAZINE OF ART

VOLUME XXI

JANUARY, 1930

NUMBER 1

ROBERT HENRI

BY ROSE HENDERSON

WHEN Robert Henri died in a New York hospital recently, the art world lost not only a distinguished painter but also a great personality, a man whom many critics regarded as the most influential of modern American artists. For though the public had ceased to be shocked at Henri's radicalism and the painter himself had grown less rebellious with the years, he was the same alert, vigorous, fascinating spirit that had stirred students, admirers, friends and foes, in the days of his first emergence into the limelight over a quarter of a century ago. He lived to see many of the policies for which he contended quite generally accepted, and so, in his later life, he found less occasion for revolt. He has left his inimitable impress upon the art life of this country, and his vitality, his generosity, his passion for truth and beauty will not be forgotten by anyone who knew him.

I first met Robert Henri one evening in Santa Fe a number of years ago. A tall, lean, animated man, there was a kind of breath-taking strangeness about his thin, dark face, about the glow of his narrow eyes. But he had a reassuring smile. I have never met a more magnetic personality.

He talked about the democratic nature of art, of how it was not merely a thing for museums and galleries but was, if clearly understood, a part of all the grace and fire and nobility of life. He spoke of the stupidity of war and all forms of violence. "As if you could beat people into being decent!" he cried.

He had a remarkable gift for words, for

achieving crisp, arresting sentences that stuck in your mind like bright bits of color. For instance, he said of somebody, "He paints like a man going over the top of a hill singing." He had remarkably expressive hands—magician's hands, somebody has called them.

The artist, the greatness in the common man, was a theme he loved. The art impulse could function in any person, he declared, whatever the work might be. The artist must be interesting to himself before he can be interesting to anyone else, he observed. He must be a disturbing, upsetting, enlightening sort of individual, trusting his own thought and cherishing his own emotions. He spoke of the charm of fellowship, of knowing different sorts of people and feeling the force of their personalities. A genius differs from the mass only in that he has found freedom for his greatness, he declared. And the greatness is everywhere, in every man, in every child.

He described the inevitable loneliness of the artist, the pride one must pay for success in art. "We like sympathy and companionship," he remarked. "It is easier than going it alone. But a man must get acquainted with himself, must measure and test himself in solitude, so that he grows up and on, not stopping with the crowd. He must learn to live in the full power of his faculties."

Mr. Henri said, "I once met a man who told me that I always had an exaggerated idea of things. The man said, 'Look at me, I am never excited.'"

"I looked at him," said the artist. "And



BOY WITH PLAID SCARF

ROBERT HENRI

OWNED BY THE DETROIT INSTITUTE OF ARTS

he was not exciting. For once I did not over-appreciate."

Robert Henri was not that "well-regulated sort of gentleman." He burned with the fever of his excitements, was a kind of "idea-mad enthusiast," a great teacher, a natural leader who inflamed his fellows with his own high vision and who painted eighteen hours at a stretch when the fit was on him. Yet behind his alertness and vivacity there was a balancing serenity and repose.

Robert Henri was born in Cincinnati, of American parents, in 1865. His family were of French, English and Irish origin and had lived for generations in Virginia, Kentucky and Ohio. This mixture of nationalities may account somewhat for his vividness, his versatility, his cosmopolitanism which was never

blasé. He had the brilliance and verve of a Frenchman, the kind of emotional depth that we associate with a certain type of imaginative Englishman, the fiery independence of a contrary Irishman, and a personal fascination that might well have been compounded of all three racial elements. One felt amid his intellectual aggressiveness a gentleness and courtesy, an innate love of humankind. And there was something enigmatical about him, something that gripped you with its hint of mystery.

As a boy Henri decided to become a writer. Then he saw somebody painting and changed his mind. In 1886 he entered the Pennsylvania Academy of Fine Arts. In 1888 he went to Paris to enroll at Julien's under Bouguereau and Fleury. He also



LAUGHING GIRL

ROBERT HENRI

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studied at the Beaux-Arts. But he was disappointed with his instruction and spent hours alone in the Louvre studying the old masters. Rembrandt, Velasquez and Hals soon became his favorites. Later he discovered El Greco. He studied for years without instruction in France, Spain and Italy. He found in Rembrandt the "livingness" for which he had sought in vain at Julien's.

On his return to America he settled in Philadelphia and was for several years an instructor in the Women's School of Design. His Philadelphia studio became the meeting place of a group of his friends who are now famous in various departments of art. Among them were John Sloan, William J. Glackens, George Luks, James Preston and

Everett Shinn. They were all much concerned with the reality of life, all opposed to the idea of smothering their work in musty conventions. They discussed everything from music and art to prize-fights and politics, and got stimulating reactions from the association.

In 1894 Henri returned to Paris and held a class that was attended by students from all over the world and proved one of his most interesting teaching experiences. Later he taught in various schools in New York, including the Chase School, the Henri School of Art, and the Art Students' League. His teaching was a guide to self-education, never an attempt to force his opinions on his classes. Such men as George Bellows, Leon Kroll, Eugene Speicher and Rockwell Kent



THE EQUESTRIAN

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ROBERT HENRI

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YOUNG WOMAN IN BLACK

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INDIAN GIRL IN WHITE CEREMONIAL BLANKET

ROBERT HENRI

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have attested in word and deed to the vitality of Henri's instruction. A teacher, he said, should be an "encourager." He gave prodigally of his time and energy to inspire and direct others.

In "The Art Spirit," compiled by Margery Ryerson and published some years ago, Henri has left a record of letters, criticism and lecture notes which reflects much of his personal taste and philosophy. In the early days he was often accused of seeking the bizarre. But this was a most unjust criticism and has now given place to a general recognition of his deep sincerity, his remarkable technique and his keen observation.

Of his own work he said:

"I have but one intention and that is to make my language as clear and simple and sincere as is humanly possible. . . . All my life I have refused to be for or against parties, for or against nations, for or against people. I do not go from land to land to contrast civilizations. I seek wherever I go only for symbols of greatness, and as I have already said, they may be found in the eyes of a child, in the movement of a gladiator, in the heart of a gypsy, in twilight in Ireland, or in the moonrise over the desert."

Henri traveled widely, in Spain, Holland,



AUGUSTINA NUMBER 2

ROBERT HENRI

France, Italy, England, Ireland, and Mexico as well as in the United States, making studies of people and enjoying the diverse contacts and experiences. He painted gypsies, peasants, fisherman, Chinese-Americans, Indians, dancers, society women. His sympathetic insight into character was, of course, a prerequisite for his swift, masterly delineation. He read faces, bodies, movements, with a kind of uncanny perception. "If you want to know about people, watch their gestures," he told his students. "The tongue is a greater liar than the body. Your enemy is not thinking of the skin on the back of his neck. Watch it."

He had the skill and intelligence to adapt his technique to his subjects, painting in harsh, broad strokes, with close, refined or lush, velvety brush work. In all of his best painting there is arresting spontaneity and directness. His work has an edge to it, like the keen, searching force of his personality. His sense of tactile qualities was singularly acute but was always subordinated to the large simplicity of his design, the sincerity of his whole conception. He loved the play of sun and wind upon human faces and figures, and he could indicate outdoor atmosphere adroitly by his textures as well as in his use of light and color, and with little or



THE DONKEY DRIVER

ROBERT HENRI

no suggestion of background or setting. It was all in the rich economy of the portrait.

He was intensely human, intensely fond of his kind. "The sketch hunter," he said, "has delightful days of drifting about among people, in and out of the city, going anywhere, everywhere, stopping as long as he likes. No need to hurry, following the call of interests. Like any hunter, he hits or misses. He is looking for what he loves. He tries to capture it."

The people that he painted he called "my people"—his in the sense of a discovered beauty and kinship. "I am looking at each individual" he said, "with the eager hope of finding something of the dignity of life, the humor, the humanity, the kindness. Something of the order that will rescue the

race and the nation. The landscapes, the houses, the workshops of these people are not necessary."

His insistence upon order, upon sincerity of observation and expression, upon an informing unity of conception and execution, marks his work as teacher and painter. He studied tradition, knew the achievements of the past, and used this knowledge as a guide and stimulus to fresh adventure, not as a point of obstinate and eccentric departure or of servile imitation and obeisance. He pointed out that an artist must first of all respond to his subject, be filled with an emotion for that subject, and then make his technique so sincere, so translucent that it may be forgotten, the value of the subject shining through.



HUGHIE THE POET

ROBERT HENRI

With all his intentness and enthusiasm Robert Henri had a sincere and engaging modesty, an ability to evaluate his own work that is rare among artists as was his broad interest in literature, in music, in social manifestations and in individual character. He lived broadly as well as intensely, with a great sense of freedom which included a sense of kinship with the vital beauty and orderliness of the world.

Speaking of the shaping influences of youth, he said: "I sometimes wonder what my own work would have been if as a child I could have heard Wagner's music, played by great musicians. I am sure the rhythm of it would have influenced my work for all time. If, in addition to this universal rhythm, I could have been surrounded by

such art as Michelangelo's frescoes in the Sistine Chapel, where he paints neither religion nor paganism, but that third estate which Ibsen suggests is 'greater than we know'; if these things had been my environment, I feel that a greater freedom of understanding and sympathy would have come to me. Freedom is indeed the great sign which should be written on the forehead of all childhood."

He emphasized the importance of economy in painting, the importance of simplicity and selection. One feels that for all his spontaneity his work was very consciously disciplined. He knew what he could do and he did it or he failed to do it, realizing his own power and limitations. In his Spanish gypsies one finds the height of his splendor

and vigor. The dashing boldness, the arrogant richness of these types seemed especially attractive to his temperament. But he caught the fresh simplicity of childhood with gracious apprehension and was equally aware of the battering experiences of the aged.

While best known as a painter of people,

Henri also did many vigorous and sensitive landscapes. His first salon picture, "La Neige," was a street scene, a painting now in the Luxembourg Galleries. In spite of his devotion to teaching he was a prolific producer, and his paintings are distributed widely in both public and private collections.

MODERN RUGS

NOTES ON EXAMPLES SHOWN IN THE AMERICAN FEDERATION OF ARTS'
SECOND INTERNATIONAL EXHIBITION OF INDUSTRIAL ART

BY RUTH GREEN HARRIS

THE "oriental rug," which loose term covers not necessarily a kind of rug, but an idea of a kind, was intended for the floor and for the walls and for the couch. It was the furniture of the room. This general inclusive use to which it was put originally may explain, perhaps, our willingness to accept a handsome oriental rug, in spite of the room or the character of the superimposed furniture. We have been accustomed to seeing it, so it always looks "right." Those who talk about radical and conservative design, think of the oriental type as the type conservative, and, for instance, the type made in France by contemporary artists as the type radical, to be looked upon with a certain suspicion, and almost with resentment because it does not fit a preconceived idea of what a rug should be.

Those who question some of the contributions to the current exhibition (Glass and Rugs assembled by the American Federation of Arts last summer which had its first showing in the Metropolitan Museum of Art in November and is now making a circuit of Museums)* must remember that many an artist today, especially in France, is not designing rugs, but a rug, to fit a particular room, to be used for a certain purpose, to lie on the floor under special furniture, even to be walked over by stranger clothes than those of a noble Persian of the sixteenth century. Snobbishness is not an

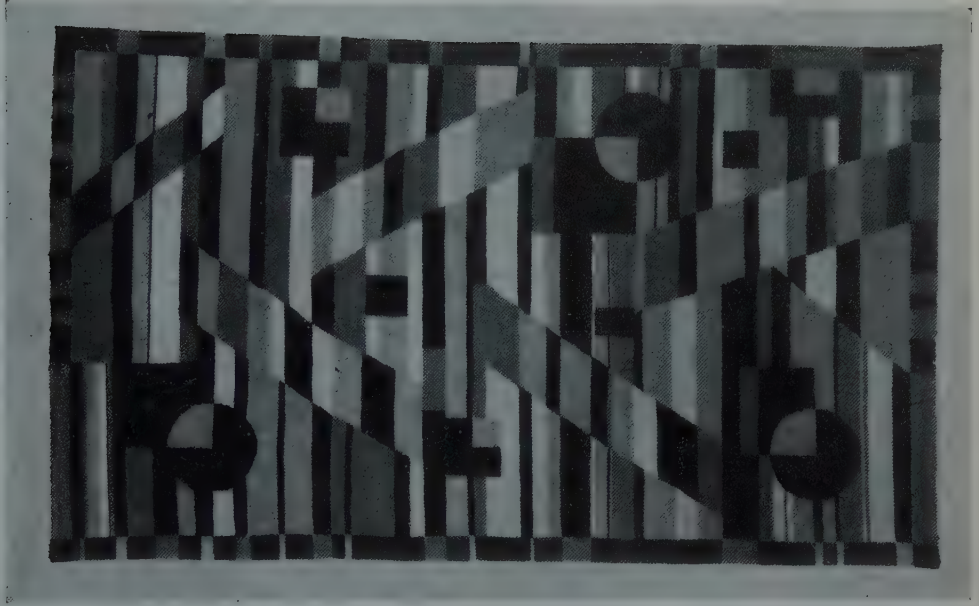
innovation: in the sixteenth century a Persian rug would be woven to honor a certain nobleman, now it is intended to be an essential part of a particular environment.

However, most of the countries represented in the catalogue of this exhibition have contributed some rugs that can be produced in quantity and even be made by machine. These, in a way, are more in keeping with the purpose of the show which desires not so much to give millionaires the opportunity of purchasing a luxury, but to interest American decorators and manufacturers. Like every one else we, too, are in need of more useful and more appropriate designs, meeting the needs of a greater number of buyers. The exhibition gives us an opportunity to profit by the experience of others.

No matter by whom it is executed, the machine-made rug is a poor thing in comparison to its aristocratic well-bred cousin, woven by hand. The American manufacturer may accept the challenge if he will. The machine is his genius. It is for him to invent a process clever enough to weave mechanically a no less beautiful product than is now woven by hand.

Faced with a special character of contemporary decoration, the problem of designing a rug to be produced in quantities for general use is a difficult one. *The Salon des Artistes Decorateurs* which, though Parisian, represents the work of many nationalities, pre-

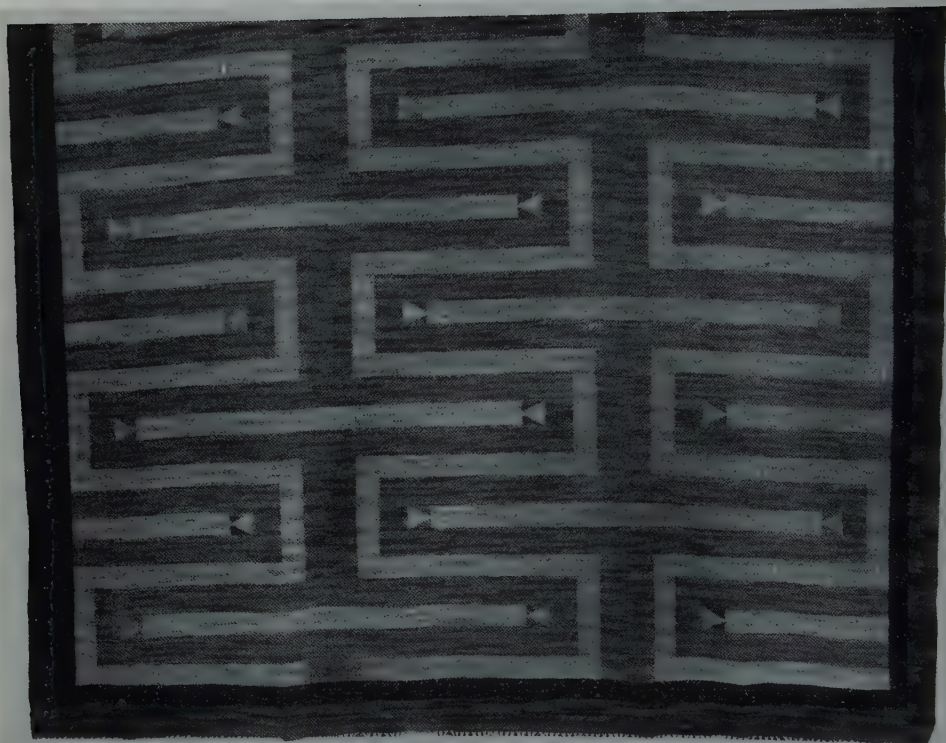
*This circuit is as follows: Museum of Fine Arts, Boston, Dec. 16, 1929-Jan. 15, 1930; Philadelphia Museum of Art, Jan. 30-Feb. 27; Art Institute of Chicago, March 19-April 21; City Art Museum of St. Louis, May 5-June 1; Carnegie Institute, Pittsburgh, June 18-July 16; Dayton Art Institute, Aug. 4-31; Cincinnati Museum, Sept. 17-Oct. 15; Baltimore Museum of Art, Nov. 1-Dec. 1.



RUG; HAND-WOVEN, GEOMETRIC DESIGN IN BROWN, BLACK, AND GREY. DESIGNED AND EXECUTED BY LOIS RESCH.
EXHIBITED BY THE OESTERREICHISCHER WERKBUND, VIENNA



RUG FOR CHILD; HAND-WOVEN, ROSE, YELLOW, AND BLUE FIGURES ON ALTERNATING GREY AND FAWN GROUND. DESIGNED
BY E. HEDBERG. EXECUTED AND EXHIBITED BY KONSTFLITEN, GÖTEBORG, SWEDEN



RUG; HAND-WOVEN (KELIM-WEAVE), WOOL AND JUTE, GEOMETRIC DESIGN IN BLUE AND GREY. DESIGNED AND EXECUTED BY ELSA GULLBERG TEXTILIER OCH INREDNING, STOCKHOLM

sents not a style, but styles—from the clean-cut austerity of a Djo-Bourgeois, to the pomp and circumstance of a M. Kohlman of the Stadium Louvre. Not in spite of, but because of, independent taste, in democratic America, a moderate purse should have the opportunity of choosing a rug of reasonable price, whether its particular nature requires simplicity or magnificence. This diversified taste demands very dexterous designing, and a machine that will neither flatten the artist's idea nor destroy the texture of the material.

Sweden has met the problem half way, by a rug that is half machine and half hand-woven on a horizontal loom, a new process called "flossa," very puzzling and very stimulating to the American manufacturers who have seen it. Sweden on the whole uses a more conservative pattern—a more accustomed pattern, that is, an ar-

rangement of rectangular forms reminiscent of the tradition of their country and a development of, rather than a departure from, the oriental idea. None of the Swedish carpets are woven with a knotted pile. Many and various materials are used; wool and jute and hair and linen in combination with one another. They are less rich in texture than a deep-pile carpet. Even though they are more suitable to more kinds of rooms than a French rug created for a special purpose, because of the quality of sturdy refinement and lack of glitter, they are apparently intended to meet the needs of a special people of aristocratic taste.

Of all the rugs contributed by any nation, there is not one that looks better on the wall than the wool and hair and linen fabric, in rose and blue, black and cream, designed by Karna Asker and executed (and ex-



RUG; NEW PROCESS, HAND AND MACHINE WOVEN ON HORIZONTAL LOOM (FLOSSA), WOOL, HAIR, AND LINEN, ROSE, BLUE, BLACK AND CREAM. DUPLICATE IN ROHSSKA KONSTSLÖJD-MUSEET, GÖTEBURG. LIMITED QUANTITY.

Designed by Karna Asker; Executed and Exhibited by
Axevall Konstslojd, Axvall, Sweden



HAND-WOVEN (FLOSSA), RUG: WOOL AND LINEN, END BORDERS AND CENTRAL V-SHAPED
DESIGN IN MUSTARD, SCARLET, BROWN, AND CAFE-AU-LAIT

Designed by Frances Van Hall; Executed and exhibited by Foreningen Handar-
betets Vanner, Stockholm, Sweden

hibited) by Axevala Konstslöjd of Axvall under the direction of George Arninge. For definiteness of purpose there are probably many that would compete with it, were they to be seen under furniture congenial in design, and in the right surroundings. The mood of Karna Asker's design is gray, there is a sort of honest directness about the straightforward stripes and a good deal of subtle and fanciful change within a very limited, unfanciful scope.

Frances Van Hall's design of triangular forms that might turn towards the East, suggests a prayer rug. It is orange and scarlet and brown, the color of an autumn wood. (One notices that a Swedish scheme of color is either warm or cool—never hot nor cold—and that it does not combine violent differences of temperature.) The lower border is a nice feature of the prayerish rug; dark stripes growing up from the bottom help to unify the composition and give unobtrusive foundation to the altar shape. E. Hedberg's small rug for a child, executed and exhibited by Konstföretagen of Göteborg, is much less austere than the country's general taste. The motifs are small and informal, the color looks as though it had been dipped into some milk of human kindness to nourish the cockles of a child's heart.

This is more than can be said of Inga Wedel's hand-woven rug of hair, yarn and linen in beige and blue notched right angles crossed by blue and white bands. Even though it is a duplicate of a rug made especially for the *Exposición Internacional de Barcelona* by the *Nordiska Kompaniet* of Stockholm, it is hard, cold and gray, in design, color and texture. And faultless! In spite of not liking it, one can find nothing to criticize, except the vanity, perhaps, of making a rug for no better reason than to put it on exhibition.

A hand-tufted rug, technically known as "rya," executed by Johanna Brunssons Vävskola and designed in a small checkerboard pattern, in grays and browns, by Hildegard Dinelaу, is delightful in shaggy texture. It has an outspoken nature. One can hardly imagine any of the Swedish rugs combining harmoniously with Swedish glass which is so subtle and reticent in design that it accords with French taste more accurately. Märta Måås-Fjetterström's "flossa" weave,

executed by Svensk Hemslöjds Försäljningsförening, is less forthright in character, partly because it has adapted the more oriental plan of many small forms.

Weaving various tones of the same color within each unit of the pattern apparently deepens the tone of a carpet that has no depth of actual surface. Thus, Hildegard Dinelaу's jute and wool rug has been made more living—almost in the way a painter enriches the surface by filling each brush stroke with various colors picked up from his palette.

More independent of tradition, French taste as manifested in these contributions, displays greater originality and is more personal. Almost all the Swedish carpets hang pretty comfortably on the wall; this is more than can be said of many of the French ones which must be placed in a horizontal position and stamped upon by the furniture under which they are intended to lie. Unfortunately, the mechanics of an exhibition demand that most of the rugs be hung up on the wall. Imaginative visitors to the various museums throughout the country will, with their minds' eyes, put them down onto the floor where they belong. For instance, Renee Kingsbourg's rug called "*Fantaisie d'Enfant*," which is hand-knotted, violet, gray, cream, black and rose-henna. In it color seems to play a game with itself, creeps along slowly and then comes to a surprising decision. Through juxtaposition each separate color is given various opportunities, becoming hot and cold, dependent on its neighbor. The forms gather themselves up and then reach out into attenuated line. It is almost as though one were seeing the shadow of a piece of furniture that was both heavy and delicate, streaked by the sun along the carpet. Though the color may be misty, the design gives one the sense of perpetually moving sun and shadow.

Both Da Silva Bruhns and Evelyn Wyld utilize geometric form in a thoroughly independent untraditional fashion. Both are master designers. Bruhns' rugs are hand-knotted by the *Manufacture de Savigny* in Orge. Evelyn Wyld weaves hers herself. Miss Wyld, by the way, is an English artist living in Paris and affiliated with the French School. Creative artist as well as a craftsman, she infects pure geometric pattern,



RUG FOR BOUDOIR, MAH JONG; HAND-KNOTTED, BLUE DESIGN ON WHITE. DESIGNED AND EXECUTED BY EVELYN WYLD, PARIS

with something other than geometry; with a little of mystery, a suggestion of symbol, an emotional impulse. In happy fashion two textures are combined, the longer pile outlining the form and enriching the surface.

H. Galland et Cie.'s "Savonnerie," an abstract design in gray and rose and black, exhibited by the Persian Rug Manufacturers, New York City, requires all the imagination at one's command to take it down from the wall and place it flat on the floor. Even then one doubts it will lie flat.

Several artists have helped the enterprising "A La Place Clichy" with the problem of machine-made rugs that can be produced in quantity and sold at a reasonable price. Very much of a compromise, the result is suitable enough for the country cottage, pretty enough for the week-end, but without sufficient artistic substance for every-day use. Certainly these manufacturers have

not attempted to weave by machine pretentious rugs for formal occasions.

Germany has, and though the Germans have made none that one would choose in preference to a hand-woven rug, they are meeting the mechanical problem more directly and seem to be designing deliberately for the machine. Take the drawing by Emanuel Joseph Margold, executed and exhibited by Wurzner Teppichfabrik, Wurzen. Knowing that the one thing that a machine cannot achieve is texture, the artist has tried to simulate texture by varying the value of the color (or shading it) within each unit. A long rectangular shape, for instance, instead of being a flat color, depending on texture for its life, having no texture, the color within the shape changes from light to dark. This, it goes without saying, is a compromise, interesting as instance of courageous experimentation. The machine-woven



HAND-KNOTTED RUG: DESIGN OF CONCENTRIC CIRCLES IN BROWN, GREY, AND BEIGE
Designed by Da Silva Bruhns; Executed by Manufacture de Savigny, France

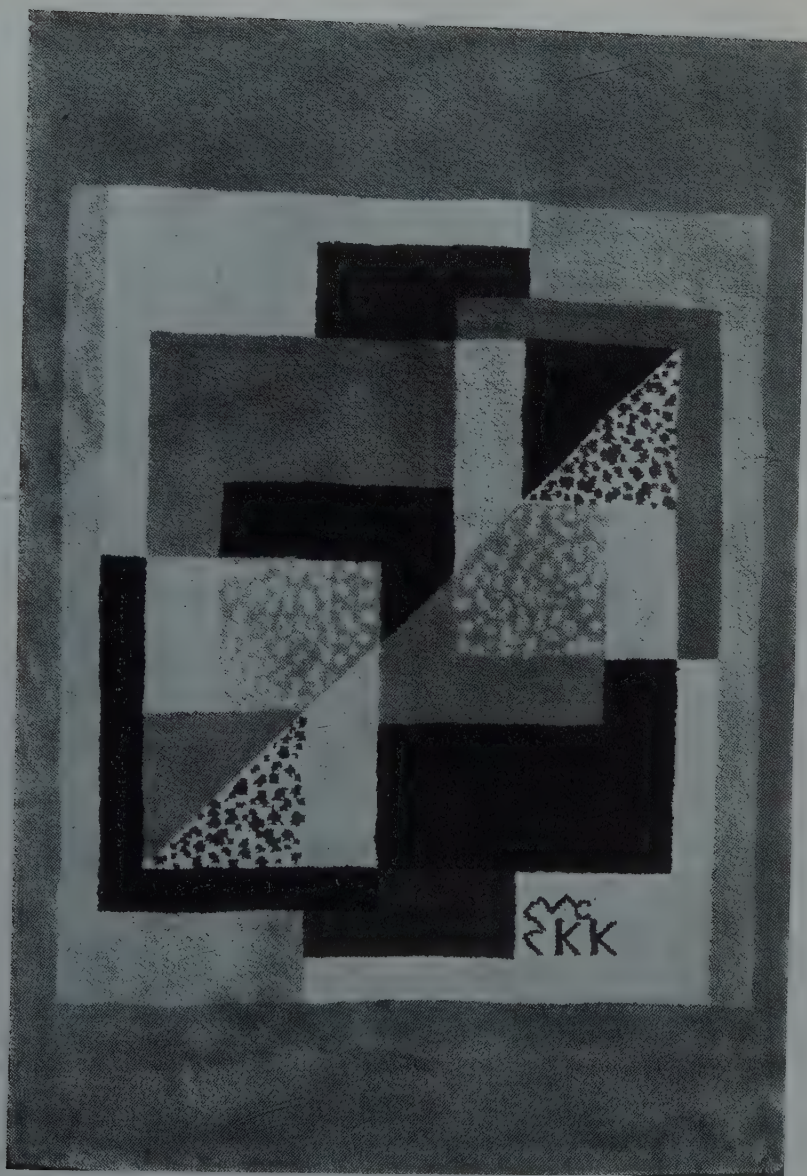


RUG: HAND-KNOTTED, CONVENTIONAL FLORAL DESIGN IN TWO GREENS, YELLOW, AND GREY.
DESIGNED BY MARION V. DORN, LONDON: EXECUTED BY THE WILTON ROYAL CARPET FACTORY
COMPANY, LTD., LONDON

rugs designed by Wilhelm Poetter, executed and exhibited by *Deutsche Textile Kunst* of Leipzig, with an intentionally hard design, meet the machine on its own terms, and perhaps, in conceding nothing to the hand-woven article, achieve greater success. F. A. Breuhaus' decoration, executed by the *Ve-*

reinigte Werkstätten für Kunst im Handwerk of Düsseldorf, has been very much admired, in spite of the wash of pink haze in which it was apparently dipped at the finish, and the rather comfortably heroic leaves that play the light motif.

Germany's most beautiful contribution,



RUG: HAND-KNOTTED REAL AXMINSTER, GEOMETRIC DESIGN IN NINE COLORS, CREAM, BEIGE, BLUE, GOLD, BLACK, AND SHADES OF FAWN. DESIGNED AND EXHIBITED BY EDWARD MC KNIGHT KAUFFER, LONDON. EXECUTED BY THE WILTON ROYAL CARPET FACTORY CO., LTD., LONDON

however, is made by Alen Müller, whose rugs designed and hand-woven by the artist in Lübeck are in a swastika-light motif, white and brown-black, skillfully combined and, despite brilliant contrast, not be too jumpy for the floor. A coarse wool softens the edges of the pattern and approximates,

in a way, the near-Eastern invention of repeating tiny triangles or stars or spirals or what not, rather than drawing a hard and fast line.

Certainly a flat weave must be less expensive to execute than a knotted pile. And the coarseness of a handsome thread used by



RUG: COUNTRY LIFE IN ROCKLAND COUNTY; HAND-KNOTTED, TONES OF SAGE-GREEN AND BEIGE. DESIGNED AND EXHIBITED BY RUTH REEVES, NEW YORK CITY. EXECUTED IN CZECHOSLOVAKIA FOR W. AND J. SLOANE, NEW YORK

this artist must lessen the labor, bringing Alen Müller's rugs perhaps within the range of a more moderate income but certainly satisfying the most fastidious taste. The thread puts an idea into one's head, or would its uneven thickness and thinness make its use impossible for a machine? Were it prac-

tical, the jolly woof should make the machine appear a more sensitive craftsman than it is.

One asks whether the few very fine rugs sent by Austria are representative or only the top cream. Lois Resch's hand-woven geometric design in black and brown and gray, exhibited by the *Oesterreichischer Werk-*

bund of Vienna, is particularly interesting for its liberal-mindedness. It could meet the demands of a more or less "period" room or the furnishings of a room belonging to this time and place.

Belgium has only three rugs to her credit. One is told that they are not representative and that one *can* live in Belgium and find a domestic product to properly cover the floor. But the handsomest of these is very handsome indeed. Angular-wave forms flowing in stripes from top to bottom are dammed by a splendid border. But the pile of the waves is appreciably higher than the ground. What of dust? And what of furniture tottering about on the uneven surface like a little boat on a choppy sea?

England's taste is as various as that of France. It is almost as international. S. Chermayeff, a Russian, designs for Waring and Gillow with a pinch of Parisian salt. Curtis Moffat's rugs are woven in Majorca. Marion V. Dorn and Edward McKnight Kauffer are Americans.

Chermayeff traces an angular border on the edge of an arrow-like design. If the arrow form had not been tactfully drawn, the slender frame would not keep it from shooting off into a corner of the room.

One of Curtis Moffat's hand-knotted rugs is in black with a chessmen design in tones of gray. Before the catalogue was available, one might readily have mistaken these chessmen for a tumbling chime of ringing bells which, as soon as the rug lay flat on the floor, would be kept intact by the border. The border is not drawn but created by one's own mind's eye; in either fact or fancy, a rug must have a frame. If it does not exist materially, the interior design by embracing itself must be placed in such a manner to create the illusion of a border.

No one knows this better than McKnight Kauffer. His poster-like designs come to the very edge, but miraculously do not slide over. They never stir.

Mrs. Dorn's round, overgrown flower things will look beautiful on the floor. In them, blue and yellow-green make splendid leaps from dark to light. A bit of garland here and there unifies the scattered color, and there is a pleasant space of grass plot in the far corner. To remind one of the country, this rug should be reserved for town.

Many of the English rugs had been exe-

cuted by the Wilton Royal Carpet Factory of London. Perhaps no other carpets today are more technically perfect—none tie so many knots to the inch.

Americans seeing contemporary ceramics by foreign potters say to themselves with pride, "Oh, yes, but we have our Varnum Poor." Now Mr. Poor has started a new venture, Rugs. As always, he is the artist. There is something splendid about the lightning flashes across the surface of his rugs (he shows three), even though the flash is too persistent. Unfortunately, they were well-nigh ruined in translation by the weavers in Tientsin who produced them on a hand loom. No machine has ever woven a more erroneous texture.

Following a national craft, many of the American rugs are hand-knotted. Originally the knotted rugs were the only possible covering the colonial housewife could make for her floor. The process was comparatively easy, comparatively quick, needed little apparatus, and odds and ends of old stuffs could be utilized to hook through the coarse canvas. The amusing naive designs admirably suited the simple technique. As much as anything else, the hooked rug was expedient under the circumstances. Though there are many to disagree, somehow the present writer (perhaps because her bare foot, just out of bed, once got put down onto a hooked rug) is thoroughly out of sympathy with the recrudescence of the old craft.

Loja Saarinen is the wife of the Danish architect now living and working in Michigan. Like her husband, she is an artist—a master craftsman. Her rug entitled "Tree of Life" is beautifully mellow in color and conception.

Both Ruth Reeves and Henrietta Reiss make excellent rug designs in which the strong personalities of the respective designers are evident, and yet they have in common that subtle something which certainly must be American. Henrietta Reiss' hand-hooked design was executed in the Ralph Pearson Studios in New York; Ruth Reeves' rug entitled "Country Life in Rockland County" was executed by W. & J. Sloane in Czechoslovakia. In the whole show there is no jollier performance than the latter, and, even though the form may have been inspired by a near-Eastern story about the hunt, its nature is essentially American.



GOBELIN TAPESTRY

ONE OF A SERIES OF SIX GOBELIN TAPESTRIES COMMISSIONED BY KING LOUIS XIV OF FRANCE; DESIGNED BY FRANZ ANTON VAN DER MEULON AND

WOVEN BY VAN DER OOS

PRESENTED TO THE FINE ARTS GALLERY, SAN DIEGO, BY MR. AND MRS. A. S. BRIDGES



ISABELLA DI FRANCIA

ALONZO SANCHEZ COELLO

A BAKER'S DOZEN IMPORTANT PAINTINGS IN SAN DIEGO'S GALLERY

BY REGINALD POLAND

Director, Fine Arts Gallery of San Diego

AN ART gallery nowadays that tries to cover the entire field of art, like the man who wears a wig, fools very few. As one of the two "Black Crows" said, "Even if it was good, I wouldn't like it." By limiting itself a museum can be important in one line, and a small, specialized museum like the Mauritshuis in The Hague, or the Haarlem Museum, in Holland, has more appeal than the huge Brussels, Belgium, Gallery, for example. One can get too much of a good thing, and decidedly so of a mediocre thing.

There is no reason why San Diego may not have a most attractive and important collection of pictures in at least one or two fields. The Art Society in whose charge the gallery is has a very definite policy to develop highly representative collections of Spanish art and American art, with the emphasis on painting. It also plans to have at least one representative example of art from other "schools" bearing on these two. A real growth is already visible. San Diego's Spanish department goes back to the days of classic and early Christian art. However,



SAXON COURTIER
BY LUCAS CRANACH THE ELDER

a more unbroken story is given from the fifteenth century art to that of present-day Spain.

The sixteenth century was Spain's greatest as a world power. The seventeenth had already begun to toll the death-knell which culminated in the loss of the Spanish Armada at the hands of the English, from which time she has been a fourth-rate power, or less, until today, when she is in her ascendancy again. In art the fifteenth century had seen the end of eclectic imitation and the birth of several "schools" of painting, in which art expression Spain best reveals herself. The triumphant sixteenth century brought the supreme culmination of this art in all its sombre Spanish magnificence.

We own here in San Diego three treasures from the first independent era: an in-tempera painting on panel of Saint Peter, which leading authorities say is unquestionably by Pedro de Berruguete and a part of the great altar-piece in the church of Santa Maria del Campo, south of Burgos; two of a series of architectural plaster tiles dated "1413" from Valencia, one with the characteristic dragon, the other with the bull; and a surprisingly lovely carved alabaster saint in a niche, by Gil de Siloe, with traces of polychrome and gilding still upon it from the little church of San Pedro of Ocaña, near Toledo. Additional sections of this altar-piece are to be seen in the Metropolitan, the Hispanic, and several other leading art museums.

By the sixteenth century, Spain had unquestionably revealed its subservience to the powers of the military, the crown, and particularly the Church. Two magnificent paintings in oils appear in San Diego's permanent collection suggestive of Spanish life in that day. Philip II, although he was more or less the cause of Spain's decline from the preeminent world position attained by her under his predecessor, Charles V, nevertheless was a very real patron of art. He called artists from the Netherlands and elsewhere. Following in this train, we discover Alonzo Sanchez Coello, who made portraits of the king and of his several wives. One of the latter, a three-quarter length figure of the third wife, Isabella di Francia, will ever hang in this Southern California gallery. She wears velvet and many jewels. Her portrait illustrates the love of form, realism and meticulous detail in Flemish art together with the pattern, effective simplicity and rich, glowing colors of Venetians like Giorgione and Titian.

Our second sixteenth century picture illustrates the church life in contrast to that of the Court. It is by El Greco, and portrays Saint Francis of Assisi at his ecstatic, religious devotions before the crucifix. The sombre coloring is symbolic and emotional; the skull beside the crucifix discloses that continuous prescience of death in Spain; the saint in his monkish garb reminds us that long the country has been held back in many things because of superfluous monks. Both of these pictures are well known and authenticated.

Let us leave Spain for a few gems from other lands. Some have called San Diego's Cranach her most important picture. The subject is of a Saxon Courtier. A man, dressed in a puffy, heavy surcoat of grey, with angular gallions of black, and with a vestee of rich ruby red, is relieved against a ground of luminous emerald green. One can almost count the hairs of his beard. It is surprising to find in this splendid work of Lucas Cranach the Elder, dating about 1550, that both an Old Master quality of completeness and a modern, almost sensational angularity of certain motives are in combination. The picture is very well known, having come from an important ducal collection in Germany, and bears the authentication of Dr. W. R. Valentiner.



HAMLET (EL PRINCIPE)

A PAINTING BY

MIGUEL VILADRICH

CONTEMPORARY SPANISH PAINTER, BARCELONA

PRESENTED TO THE FINE ARTS GALLERY OF SAN DIEGO

BY ARCHER M. HUNTINGTON, ESQ.

While in the sixteenth century one notes so often in Western Europe a feeling for design, and within the design an attention to details for their own loveliness and the spreading of interest over several parts of a single picture, in the seventeenth century one sees a massiness of form, a concentration on a dominant feature, and at least a tendency in the direction of the flamboyant. San Diego has just acquired, through the gift of Felix Wildenstein of New York, a splendid painted portrait of Philip IV of Spain, by Juan Bautista del Mazo. The picture is fine in itself; incidentally it does bear a strong family resemblance to the similar portraits of the king by the artist's teacher, the supreme Velasquez. The picture, in values and subtle pattern, is aesthetic, and, in its expression of the sitter's character, true to the complexity of Philip's personality. It is thus a very real representation of Spanish painting in its greatest epoch.

The other greatest seventeenth century art acquisition in San Diego is a Gobelin tapestry. Presented to the Art Gallery by Mr. and Mrs. Appleton S. Bridges, it is one of a series of six commissioned by King Louis XIV of France, designed by Franz Anton van der Meulon, and woven by Van der Oos. The tapestry measures 11' by 4½" by 18' 1", and represents the officers of the king plundering Pfalz on the Rhine, taking booty from the houses, binding the men, driving before them the women and herds of animals. The picture is woven in wool and silk, dyed in the most brilliant of colors which still have their pristine glory. The border resembles a picture-frame of convex moulding. This picture—for such it is—has a sense of space like a huge easel painting. It is quite different from the four sixteenth century Brussels tapestries of Biblical subjects, also given to the permanent collection by Mr. and Mrs. Bridges. The latter are quite flat and hang on the wall like vertical panels, to give the wall interest but not to penetrate it by any third dimension of depth. This Gobelin, which dates from about 1685, is as magnificent as any we have ever seen, comparable with those in the Chateau de Versailles, for example. It is the *chef d'oeuvre* of the San Diego Gallery.

Similarly exhibiting the baroque and somewhat flamboyant tendencies of the seven-

teenth century is Nicolaas Maes' "Girl With Pet Dog," painted in Holland about 1630. The little dog, the bouquet of flowers, and the girl's dress all reveal that the Dutch found joy and beauty in many and often in apparently trivial things. The good quality of Holland's seventeenth century painting turned prose into poetry. They loved and lived life to the full; they depicted anything and everything, but beautifully, incidentally thereby indicating that art may be created not so much from certain subject-matter but by the way in which the material is handled.

The eighteenth century often discloses a still greater emulation of the Italian Renaissance in spirit and in general character, plus a naturalistic visualization of the particular country's distinguishing features. For example, San Diego's Sir William Beechey's "Duke of Gloucester" is, in presentment and effect, in the grand style of the late Florentine, Roman or Venetian Renaissance. But it is as British as can be in its visible details. This medium between two ideals is even more pronounced in "Louis XV and Madame de Bourbon-Conti," by Jean-Marc Nattier (1685-1766). In the suit of armor and dress of silks and satins the two form a pyramidal composition such as Raphael developed. There are also other classic turns; Madame de Bourbon and her dress are so French and of the gay and gallant eighteenth century. Nattier's types are the types of the France of that time. This highly representative canvas from Nattier's brush was bought from H. O. Barker, New York City, who had inherited it from his uncle, Edward R. Bacon, whose collection was well known.

The nineteenth century marks the commencement of a new era in painting, especially in France, which was to break from the past to create anew and to become the leader and teacher of the western world, which position she really seems to have held in painting ever since. In those revolutionary schools of romanticism and realism, Courbet was the father of modern realism. San Diego's "Silent Pool" was long exhibited in the Royal Scottish Gallery, Edinburgh. By Gustave Courbet, it has that atmosphere of reflection and tranquillity necessary for a great art work. It is enchanting to the eye; it is suggestive of an almost impossibly sublime world.

Emil Carlsen has been called America's

leading still-life painter, perhaps much greater even than that. "Thanksgiving Still-Life," painted by Emil Carlsen in 1891, displays a fisherman's net, oysters on the half-shell and—sitting on a keg—pots and jugs and a couple of turkeys, all in a beautiful composition and with lovely colors, lighting and textures. Because still-life is less concerned with personalities and other things alien to aesthetics and their rather abstract qualities, it is neglected, and appreciated comparatively late in one's art life, if ever. It is increasingly coming into its own now, however. This Carlsen is as important as any we know, though less atmospheric and tonal than his later pictures. It is unquestionably San Diego's greatest American painting. It was given in memory of a former Carlsen pupil by her widower, Melville Klauber, of San Diego.

We return to Spain, and note with particular delight "Hamlet" (*El Principe*), by Miguel Viladrich, who is still alive and painting in the region of Barcelona. Hamlet, dressed in brilliant coral, almost vermilion pink, stands in a cave, emerald grass under foot. A bit of bright landscape in blue-greens is seen through a break in the rock-grotto. His hunting hounds lie patiently at his feet. The picture was presented by Archer M. Huntington and is a most stunning and colorful decoration. It is a very Spanish interpretation of this melancholy, vacillating and romantic prince. Anglada, whom some consider as great as any living painter in Spain, calls Viladrich the very greatest Spanish painter. Like our Cranach, this portrait has "traditional" and "modern" qualities in happy amalgamation.

Also from contemporary Spanish painting we have Ignacio Zuloaga's "My Cousin Antonio," painted in this artist's best period, shortly after 1900. With something from the great old Goya, Velasquez and El Greco, it keeps that unfailing light of Spain's artistic torch still burning, but with a vital modern aspect. In spite of all that is said against Zuloaga, we consider this period of his work great, true to Spain, worthy and quite likely to live. In this picture are those proud, virile, but somewhat pathetic and mystic qualities that Spain personifies.

We might have included many other treasures in this list but have pointed out what we consider the very most significant.

San Diego developed an art collection, commencing at the time of the Gallery's opening with a few examples worth no more than \$50,000. Within three years the collection grew to a value in excess of half a million dollars.

Because of this phenomenal success and certain other new, half-consummated endeavors and because of our willingness to concentrate on Spanish art to the sacrifice of many other tempting opportunities and offers, we predict that San Diego will have ere long a permanent exhibition of Spanish art, new and old, which will draw visitors from far and wide, even more than now. And today our attendance and our Art Society Membership are, proportionally to the city's population, second in the United States.

THE PRINT MAKERS OF CALIFORNIA

The Print Makers Society of California presents each year to its associate members a print by a fellow member. The presentation print for the present season is an etching by Leonard R. Squirrell, R.E., entitled "A Little Black Barn in Suffolk."

At the most recent annual meeting of the Society tribute was paid to Mr. Howell C. Brown, for many years Secretary of the Society, and the moving spirit in all of its activities. At the close of the business of the meeting, the President, Mr. Arthur B. Dodge, presented to Mr. Brown, in the name of the Society, a portfolio containing a print by each of the members, who donated these works in appreciation of his "generous and arduous efforts" on behalf of the organization. A most appropriate and tangible tribute, and one of which anyone might well be proud.

At this meeting also Mr. Frank Morley Fletcher, well-known British print maker, was elected Vice-President of the Society, assuming the office left vacant through the resignation of Mr. Harry Bailey. Other members of the Board are Arthur B. Dodge, President, Frances H. Gearhart, Editor, and Mrs. Luna C. Osburn, Secretary-Treasurer.

Prints are now being received for the Society's Eleventh International Print Makers Exhibition, to be held during the coming spring.



THE NATIVITY

LENT BY COLONEL MICHAEL FRIEDSAM

GERARD DAVID

FLEMISH PRIMITIVES IN NEW YORK

BY SIDNEY P. NOE

NEW YORK has many opportunities to offer to the student and art lover, but the exhibition of Flemish Primitives, held during November at the Kleinberger Galleries, far surpassed similar exhibitions held during the past few years. The art historian counts such an opportunity as this a boon, because he knows that even in Europe he would have to journey far to see as many masterpieces. The Flemish Exhibition of 1928 in London was broader than this, but this was because it was possible to secure the loan of many treasures of the Belgian Galleries. It was impossible to draw upon these for this exhibition, and this was true of the private collections of

England also. A few of our own museums have appreciated the importance of these primitives, but, with certain exceptions to be noted, their rules forbid loaning them even for such extraordinary occasions. What we have, therefore, is a revelation of the wealth of American private collections—a renewed demonstration that we have in this country material which European writers can no longer afford to ignore.

One does not need to be an art historian to appreciate the beauty of these paintings. The visitor found the statement of a recent writer that "Art is an exciting thing" amply borne out. Purity and depth of color is so coupled with earnestness in seeking for



CORONATION OF THE VIRGIN

BY
COLIJN DE COTER

LENT BY MARTIN A. RYERSON, ESQ.

truth of form that their combination is very winsome. It is not surprising to find the field of the portrait one in which there is notable preeminence—it is more an occasion for surprise that at such an early date problems in natural appearances were essayed and solved so charmingly. Though seldom other than subsidiary to the main theme of the picture, some of these landscapes are superb.

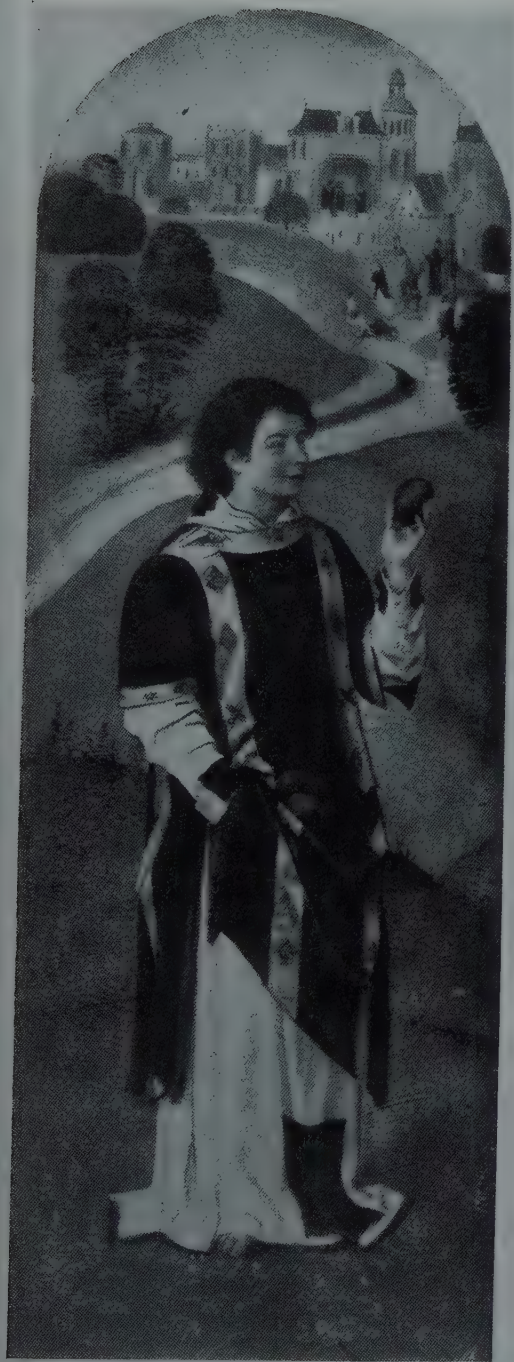
The Church and the Court were the chief patrons of these Flemish painters. To the former we owe many of the altarpieces in triptych form—a main central panel covered, when closed, by two shutters, painted on both sides. The outer side of these shutters frequently depicted the Annunciation, or the figures of two or more saints, and were often in *grisaille*. The inner side of the shutters was usually related either in composition or subject to the chief panel. In the course of the years, the shutters are often separated from their parent subject, and here in this exhibition we have an example in Mr. Friedsam's Gerard David of the re-constitution of such a triptych. The side panels were obtained from a source entirely different from the central one. Measurements revealed that the size of the panels and their hinging showed that they belong as we again have them four centuries after they were painted.

To some observers the perfection of craftsmanship is the foremost quality of the work of this school. It seems well-nigh incredible that so many years could have elapsed since they left the hands of the artist, so perfect is their preservation. When we find the work of such men as Sargent and Whistler beginning to crackle and fade, we cannot but admire the technical results obtained by these followers of the van Eycks.

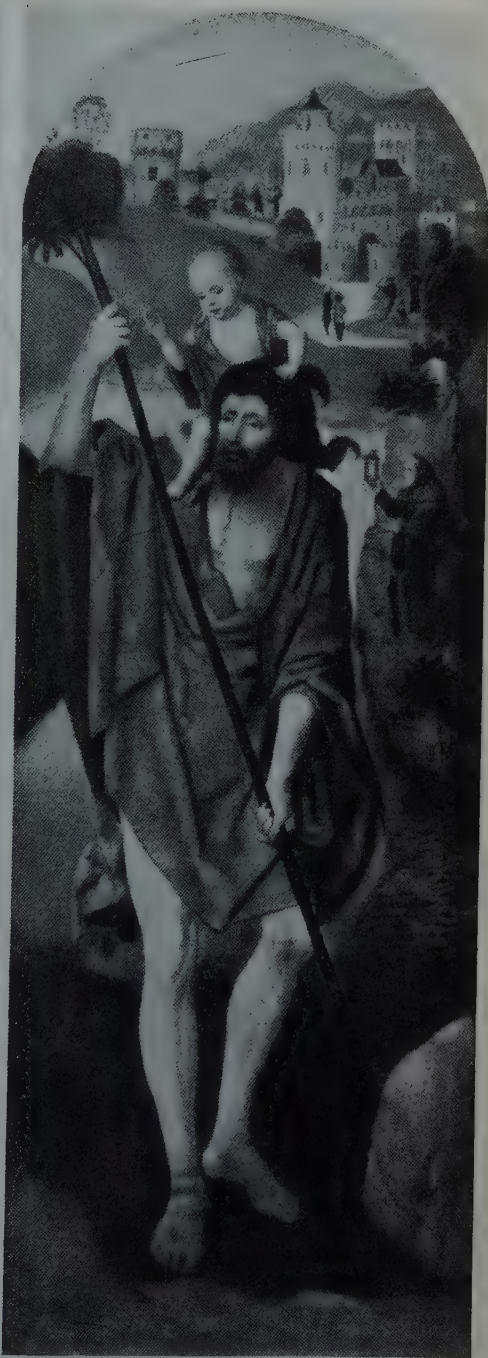
There is but one unquestioned painting by Jan van Eyck in America, and thanks to the generous action of the Trustees of the Johnson Collection of Philadelphia, that one was to be studied in this exhibition. It is 5 inches high and a little less than 6 wide, but within this space is set forth one of the most beautiful conceptions of St. Francis receiving the Stigmata that have come down to us. St. Francis and his companion are placed in a rocky landscape strewn with flowers, with the view of a turreted city in

the middle distance. In spite of the smallness of the scale and the wealth of detail, the composition is broad and simple and there is a consciousness that the artist has tried to comprehend the miracle he was depicting. A larger version of this picture in the Turin Gallery was for a long time thought to be the original of which this was a copy, until one careful observer pointed out that in the picture at Turin, the companion of St. Francis had two right feet—a condition much more likely in the copy than in an original. Another panel, attributed to Jan van Eyck, a portrait of Anne d'Artois, was lent by Mr. Haass of Detroit.

Roger van der Weyden, the other great leader of the Flemish School, was represented by three portraits, all of which were present at the London Exhibition, and in addition by Mr. Schiff's "Scenes from the Life of Pope Sergius" and by a "Madonna" lent by Mr. Faust of St. Louis—a painting assigned by the catalogue to a follower of Roger, but which is not far removed from the work of that master. The only one of these portraits identified satisfactorily is that of Lionello d'Este. It was done while Roger was in Italy and bears the Este coat-of-arms on the back of the panel. This far-from-comely gentleman is painted with a sincerity which makes the likeness above question, but at the same time there is beauty of color and impressive realization of character. These are qualities also possessed by the other portraits, but with one of them at least there are in addition richly decorative possibilities in the costume, and, in both, the beautiful head-dresses are given their full value in the composition. The scarlet and gold brocade of the portrait lent by Mr. Rockefeller is just as faithfully rendered as the veil, but neither detracts from the record of the personality of their wearer, who is unquestionably a lady of distinction. The younger woman in the portrait lent by Mr. Mellon is less palpably of high rank, but, though we do not know her name, she has been immortalized by the brush of van der Weyden. The power of these portraits makes one wonder whether this man was not greater as a portrayer of character than he was in his religious subjects, but a comparison will show that he was great in both fields. The fourth of his paintings here is of the latter class—it



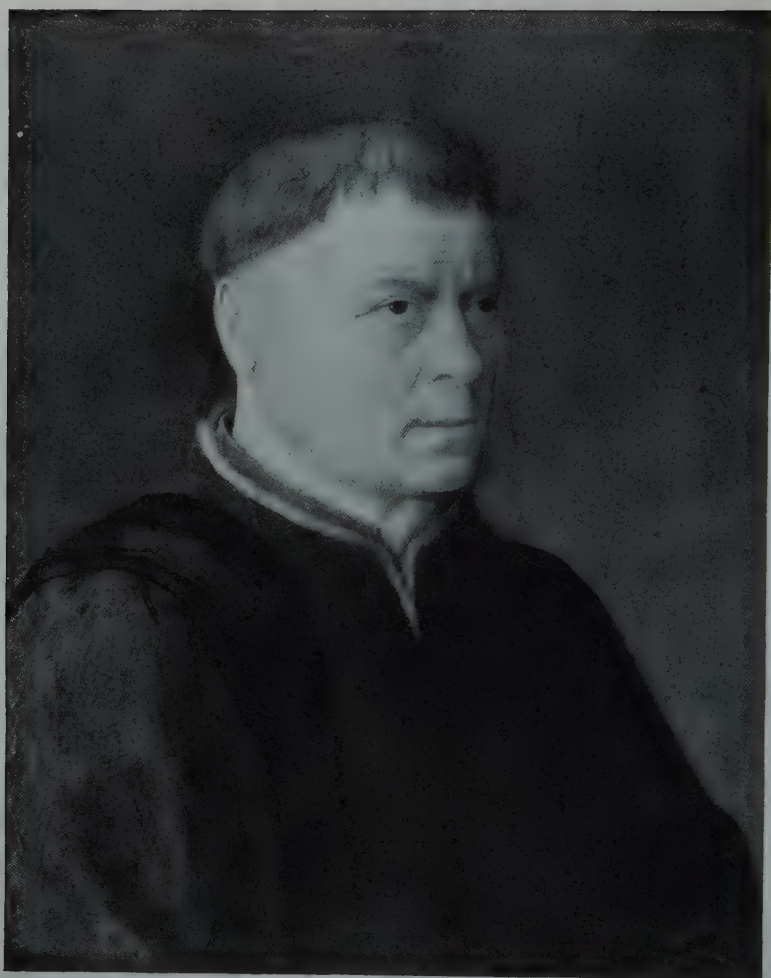
SAINT STEPHEN



SAINT CHRISTOPHER

BY HANS MEMLING

LENT BY W. W. EDWARDS, ESQ.



PORTRAIT OF A MAN

LENT BY COLONEL MICHAEL FRIEDSAM

DIRK BOUTS

depicts scenes from the Life of Pope Sergius. Constantly decreasing in scale, the figures in the story pass from the angel-visited pope in the foreground, along what must have been the Tiber into the middle distance, across one of its bridges to the Castel Sant'Angelo and the earlier St. Peter's and beyond into a landscape where the eye lingers and loves to wander. There is the fascination of a fairy tale about it all—no description can convey the skill with which these scenes are connected.

We must retrace our steps for a moment, for there were two paintings by the single direct follower of the van Eycks, Petrus

Christus, both of which are fine. "The Annunciation," lent by Mr. Friedsam, is notable for its divergence from the traditional conception. It possesses much of the wealth of detail we should expect in any van Eyck follower, and the figure of the angel against the flower-covered background is very lovely. The "Portrait of a Carthusian Saint" lent by Mr. Jules Bache has a rich, wine-red background against which the garment of the figure shows up magnificently. This was also shown in the London Exhibition.

To the student of the history of art, the most interesting of the pictures shown,



PORTRAIT OF A LADY

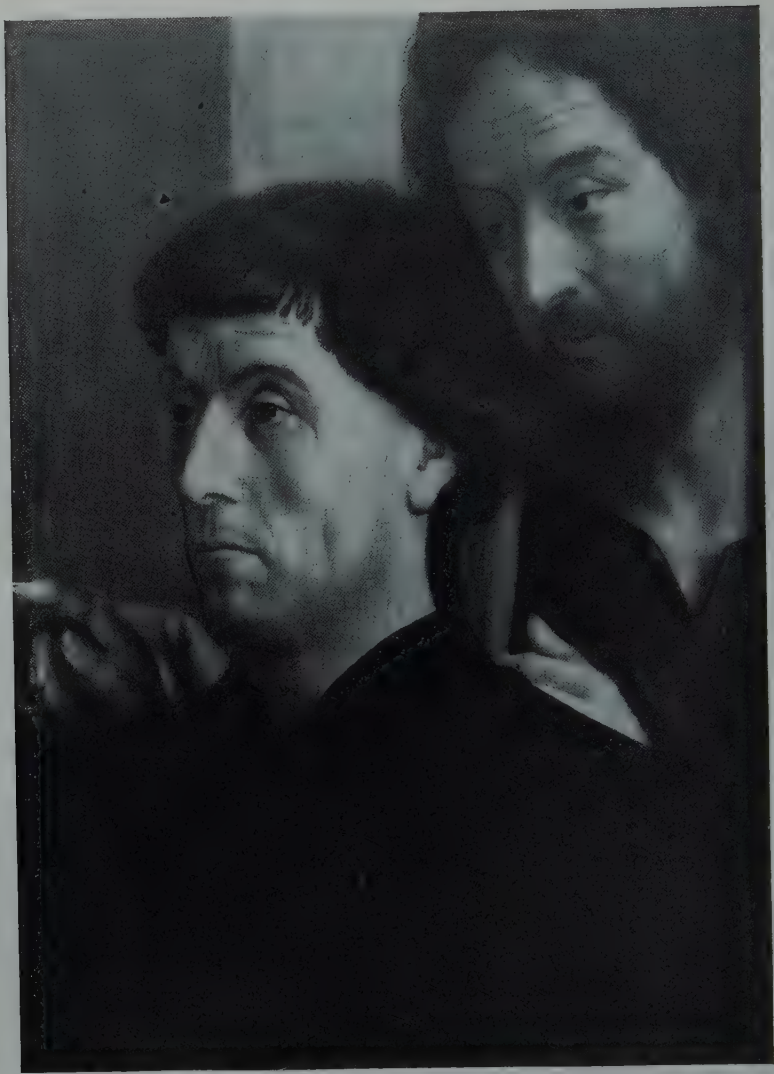
ROGER VAN DER WEYDEN

LENT BY HON. ANDREW W. MELLON

perhaps, was that by Justus of Ghent, finished before he set out for Italy. The "Adoration of the Kings" lent by Mr. and Mrs. George Blumenthal is in a very unusual medium—tempera, apparently, although Dr. Friedlander calls it water color. Whatever the medium, it accentuates the remarkably fine drawing in the picture—its preservation is extraordinary. Not less remarkable is the artist's independence of previous conceptions of this subject. The Madonna, in white, is seated on a scarlet-covered bed in a pillared hall or porch opening at the back on a view of the sea and of a rocky shore. At the left, watching

the three kings, is a group of men with highly individualized faces. We may indeed wish that more of the work of this man had been preserved to us.

Memling's is a name to conjure with, and the Madonna and Child with Angels lent by Mr. Mellon is one of the loveliest of his creations. The rich tones of the brocades are rivalled by the red mantle of the Madonna and by the oriental carpet beneath her feet. The pillars of the architectural niche in which she is sitting are surmounted by figures of King David with his harp, and King Solomon(?) with a saw—possibly to designate him as the builder of the temple.



DONOR AND ST. JOHN

HUGO VAN DER GOES

LENT BY HENRY WALTERS, ESQ.

At either side of the throne there is a glimpse of distant landscape—a chateau at the left, and two tiny figures in a boat upon a winding stream at the right.

This same love of his setting was to be seen in the shutters of a triptych lent by Mr. W. W. Edwards of Cincinnati. St. Stephen and the incidents of his martyrdom occupy the one—St. Christopher with the Christ-child the other. The Portrait of a Young Man with a profusion of blonde

hair, from the collection of Mr. Willys of Toledo, and another portrait, divided one's interest with the other three subjects by Memling.

By Dirk Bouts there was one of his all-too-few portraits. Three, in all, have survived, we are told. Mr. Friedsam's forceful painting rivals the one in the Altman Collection at the Metropolitan Museum. It was interesting to compare it with part of the wing of an altar-piece by



MAN HOLDING MONEY CHANGER'S SCALE ADRIAN ISENBRANDT

LENT BY COLONEL MICHAEL FRIEDSAM

Hugo van der Goes, lent by Mr. Henry Walters, wherein there is equal penetration into the character of a donor, accompanied by John the Baptist.

Gerard David was represented by no less than six paintings. By his time art had become pretty well crystallized into a conventional treatment of the subjects attempted, and originality was not considered altogether a virtue. This is also to be felt in the triptych mentioned earlier,

wherein the "Nativity" occupies the central panel, as well as in Mr. Bache's "Madonna and Child" which would be more properly entitled "Rest on the Flight into Egypt." The large "Deposition" lent by Mr. Ringling, which arrived too late to be included in the catalogue, showed again the traditional treatment, but it shares with Mr. Ryerson's "Lamentation at the Foot of the Cross" in displaying a fuller sympathy with its subject and a much broader



ANNUNCIATION

LENT BY COLONEL MICHAEL FRIEDSAM

PETRUS CHRISTUS

treatment. Mr. Epstein's "Madonna and Child" reflects an earlier composition of the Master of Flemalle present in this exhibition in two versions. His "Portrait of a Man" lent by Mr. Magnin is another very interesting document in the development of the Flemish School.

Some of the most distinguished work shown was by the less-known men. One such was Colijn de Coter's "Coronation of the Virgin" lent by Mr. Ryerson to represent Chicago's collections—delightfully warm and lovely in its color. A black and white illustration fails to show this, but it does record how every inch of space was full

of carefully painted detail—it also reveals, however, that this detail is not allowed to detract from the main subject. Another very lovely Madonna and Child by Jan Provost, lent by Lieut. Governor Lehman, was a revelation of the strength of the Van Eyck tradition after nearly two centuries. A "Crucifixion" by an anonymous master, lent by Mrs. C. C. Rumsey, was another impressive panel. These paintings had no need of signatures or documentation—they were and are things of beauty in their own right, and that is one reason why collectors of the Flemish primitives fare better than those of other schools.

Of the painters who reflected the influence of Italy, Quentin Metsys was well represented by two portraits and by Mr. Friedsam's glowing "Rest on the Flight into Egypt" with a delightful landscape for its background. To Joos van Cleve were given no less than seven paintings—a charming Annunciation, an even more jewel-like "Holy Family" from the Spiridon Collection, two portraits, and two versions of a Madonna showing the influence of Leonardo da Vinci. Ambrosius Benson's "Adoration

of the Magi" is a museum piece of the first rank. Adrian Isenbrandt was revealed as a portraitist of considerable ability, and not the mere imitator of Gerard David some would have us think him. The six portraits by Mabuse afforded an opportunity to study a side of his art all too scantily known in America.

An expression of appreciation and thanks is due to those responsible for this gathering of masterpieces planned for charity—the Free Milk Fund—but serving a double purpose.

RETROSPECTIVE EXHIBITION OF BRITISH ART IN BRUSSELS

BY H. FRITSCH ESTRANGIN

THE most important event in the European art world during the autumn of 1929 was without a doubt the Retrospective Exhibition of British Art (eighteenth and nineteenth centuries), which was opened in November and continued until the first days of December, at the Modern Museum in Brussels. This exhibition, organized under the patronage of the King of England and the King of Belgium by a committee that includes the élite of the collectors of both these countries, attracted crowds of visitors from all over Europe. For never, not even in Vienna two years ago, has a more important and better selected exhibition of this admirable English school been held.

M. Paul Lambotte, Commissary of Fine Arts of the Belgian Government, was the life and soul of this enterprise. He it was who organized the Exhibition of Flemish Art in London two years ago. English collectors, by lending him masterpieces that had never before left their possession, tried apparently to return the compliment of the Belgians who sent their unique treasures to London without any reluctance upon that occasion. King George V himself set the example by lending, in addition to other works from his private collections, one of the most important of Hogarth's pictures that we know, "The Ashley and Popple family."

A whole panel of the largest room was devoted to Hogarth, a master who may be considered as one of the creators of English painting. Hogarth broke away from the Van Dyck tradition in a portrait such as that of Mrs. Deering (lent by Hutin de Loo), and displayed in his "Masked Ball" (Camberwell Gallery) a modernity, breadth, liberty of treatment and elegance which bring him simultaneously into touch with Goya and with Longhi.

It would mean a survey of all English eighteenth century history to study in detail the portraits which were exhibited here. Suffice it to say that it was a supremely happy choice. What pleasure it gave to see the small and little-known masterpiece of Gainsborough, "Robert Andrews and his Wife," and the big "Portrait of the Artist's Daughters," from the Whitbread collection, which were surrounded by landscapes of singular diversity by this master!

Hoppner was represented by several canvases of particular charm, one of them being the "Portrait of Frances Vane as Miranda in Shakespeare's *Tempest*" (Marquis of Londonderry's collection). Sir Thomas Lawrence's "Duchess of Kent," "Princess Charlotte of England" (both belonging to the King of Belgium) and the "Portrait of Lady Charles Greville" equal in importance to the most famous pieces of the famous por-

trait painter, although I did not care so much for the portrait of Mrs. Maguire and Arthur FitzJames, the colors of which are less pleasing.

Sir Joshua Reynolds was represented by six works, which were doubly interesting as showing the brilliant portrait painter in all his variety and with a talent as personal in a simple sketch like the "Portrait of Georgiana, Duchess of Devonshire" (from the Duke of Devonshire's collection) where the brush seems scarcely to have touched the canvas, or in that of "Countess Spencer and Her Daughter," later Duchess of Devonshire, as in the "Portrait of Frederick Ponsonby."

Raeburn was represented by superb male portraits, such as that of "John Sinclair as a Colonel in the Highlanders" (belonging to Major Sir Archibald Sinclair), and Romney by two very attractive pictures of women from the Hambleton collection. Along with these great masters a place was given to artists of the same period who have left some charming portraits, such as Zoffany, a past master in the portrait of small size, Ramsay (whose Lady Susan Fox, from the Count of Ilchester's collection, was shown), and his pupil Reinagle.

M. Lambotte was particularly fortunate in his choice of landscape artists. The matchless Turner dominated the whole exhibition, vivid canvases illustrating his different manners from the period of his "View of Bonneville" (Major Courtauld), painted when he had not lost touch with Claude Lorrain, to his dazzling "Tusculum"

(Anthony Rothschild Esq.) or his seascape "Buoy" from Miss Holt's collection, wherein he compares with the most daring experiments of modern art. The same master's water colors alone formed a collection to attract the art lover.

The two celebrated Constable landscapes lent by the Royal Academy were already familiar to many people, and they were surrounded by a few others of his works which were less famous, though not less beautiful. Cotman, Crome, David Cox and Fielding were represented by oil paintings which one would have liked to have more time to study, and also by water colors which showed their talent in this medium. Bonington alone might have been better represented, although this artist of genius, who died at the age of 27, lived mostly in France.

An important place was also reserved for the Pre-Raphaelite school: Rossetti, Holman Hunt, Madox-Brown, Millais and Burne-Jones. These artists were certainly all well represented, and one cannot question their technique, but their literary and artificial style seemed very far removed from present-day artistic conceptions. With this reservation, one could but admit the special charm and fascination of the portrait of Mrs. William Morris by Rossetti. As for the tapestries executed by William Morris after Burne-Jones, these appeared very feeble. Burne-Jones' talent is, for us, as a designer. A few beautiful designs done for the Corporation of Birmingham were shown, and these permitted us to see very clearly what will live in Burne-Jones' work. Watts' very fine portraits (and particularly that of the violinist Joachim) have lost none of their force and freshness.

Note.—An idea of the difficulties of such an exhibition is given by the following item from the *New York Times* in reference thereto:

"Transporting pictures of such value (the paintings were insured for \$6,000,000) represents a colossal task, conducted at all stages, of course, by experts. Packed in wooden cases, the corners of the frames carefully protected, the glasses pasted over with paper, the pictures were fetched singly, in vans, from the homes of their various owners. Conveyed to London, they were assembled, packed in huge vans that ran down to the docks at Shadwell, were run aboard a cargo boat, lashed to the deck, brought to Antwerp and thence by the ship canal to Brussels, where the vans, still clamped and sealed, were taken off the boat and run up to the Modern Museum, Brussels. Not a single accident marred the proceedings."

The Twelfth International Congress of the History of Art will be held in Brussels during the present year. This meeting, which follows the Congress at Rome in 1912 and at Paris in 1921, will be devoted especially to mediaeval and modern art. The organizing committee has its headquarters at the Musées Royaux des Beaux-Arts de Belgique, 9 rue du Musée, Brussels. Further information concerning the Congress may be obtained from this committee.



MRS. SYMONS AND FAMILY

BY

SIR WILLIAM BEECHY

LENT BY MAJOR THE HON. SIR JOHN H. WARD, K.C.V.O.
RETROSPECTIVE EXHIBITION OF BRITISH ART, BRUSSELS
NOVEMBER-DECEMBER, 1929

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
Barr Building, Farragut Square, Washington, D. C.

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SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of The American Federation of Arts.

VOL. XXI JANUARY, 1930 No. 1

MUSEUM JUMBOISM

Frank Jewett Mather, Jr., Marquand Professor of Art at Princeton University, has made a vigorous appeal for "Smaller and Better Museums" in a short article published in the December number of *The Atlantic Monthly*. "I am writing," he says, "in the hope of establishing a general principle—that of decentralizing our overgrown art museums in the interest of the pleasure of the public and of a more reasonable administration of the museums themselves." A hope which, in all probability, the author himself knows is vain.

As a starting point, Professor Mather would isolate the museums of the fine arts in a strict sense. The next step he suggests would be the establishment of special museums to deal with contemporary art. This being accomplished, he would have Oriental art and specialties like arms and armor housed and administered separately; and finally, he would relegate everything within the great category of the decorative

and applied arts to special organizations, it being his conviction that when the fine arts and allied branches are under one roof a confused and overgrown museum is the result. According to his theory the public is better able to do its own mixing.

As an example of what should be, Professor Mather calls attention to the habit of the great cities abroad—for example, London, where one goes "to the National Gallery for pleasure and to the Victoria and Albert for some other reason—special study, curiosity"; to Berlin, Paris, Florence. As an instance of what should not be, he cites the Metropolitan Museum of Art, with the Art Institute of Chicago and the museums in Boston and Philadelphia running close seconds. He does not challenge the acts or intentions of individuals, past or present, but rather that "almost automatic and largely undirected growth which has made the great American art museums an eloquent expression of our general tendency toward jumboism." This is the result, he points out, of accumulative and quantitative policy, a yielding to the temptation to accept the quantitative ideal for the museum as we do for the factory. Not only does this result in making the museums fatiguing beyond human endurance to the visitor but their administration too complex to be manageable. To administer wisely such vast enterprises as the great museums of New York and Boston is, according to Mr. Mather's judgment, not humanly possible.

In the first place Professor Mather maintains that an ideal keeper of paintings of the old schools would be a very indifferent or positively poor keeper of modern paintings, the one requiring "a maximum of caution and conservatism," the other "the maximum of audacity and generous chance taking"; therefore when these two functions are combined in one the result is "a general mediocrity in both activities."

Moreover, he insists the prevalent jumboism encourages capricious and ill-advised exhibition in order to adorn unreasonably great spaces, that everywhere there is a pursuit of "atmosphere at the expense of aesthetic realities." He does not believe in wheedling the public into the museums through teaching courses, docent service, etc., but would have the teaching money put into "really fine things which would

teach silently," declaring that by the legitimate method of acquiring beautiful things and exhibiting them well a better end would be attained. He hints at the "compensations of a Barnumistic sort"; he refers to the "beating of the pedagogical drum"; he urges, in the interest of spiritual gain, "the ideal of quality in place of a habit of mere expansion."

Almost simultaneously, the Philadelphia Museum made public the result of investigation recently made by members of its staff to ascertain what sort of people visit the Museum, why they come, what they like best, what further service they desire. Of the thousand persons interviewed, by far the majority expressed chief interest in the Period Rooms (decorative arts); paintings stood second. The suggestion most frequently made was for lectures—teaching. Incidentally some asked for a lunch room, others for chairs, which would perhaps help to prove Professor Mather's allegation with regard to museum fatigue. It is interesting to note, however, that about one-third of the people reached the Museum in private cars, and that half of them came because someone had told them about it. The first indicates a change in living conditions, the second curiosity rather than deep-seated interest.

The big museum parallels in present-day life the big department store, the apartment house, the office building. There is no doubt whatsoever that village life is more peaceful, more serene than life in the great metropolis, but we cannot live in cities under the same conditions that we live in villages. It ought to be no more difficult to administer, and administer well, five museums under one roof than under five roofs, the curator of each museum being supreme in his own field, the administrative head merely exercising the function of generalship. Undoubtedly five museums under one roof can be administered more economically than under five roofs. But, of course, Professor Mather is right in regard to emphasizing quality rather than quantity. He omits to mention, as an example of supreme delight, the Wallace Collection in London, but he also overlooks the fact that we have similar delightful little museums in this country—Fenway Court in Boston, the Walters Gallery in Baltimore, the Phillips Memorial

Gallery and the Freer Gallery in Washington.

There is much to be said on both sides. We cannot return to even Colonial times, much less the days of the Renaissance when, by-the-way, there were no museums. Even if we would, we have to meet present conditions, accepting present day methods, but we should not thereby lose our ideals. We should not sacrifice that precious quality of pure aesthetic pleasure which is inherent in art.

The museum problem is a difficult one and becomes more difficult as it becomes more complicated. Years ago, Frank R. Stockton in a humorous tale entitled "The Queen's Museum" pointed out some of these difficulties which Professor Mather again brings to attention. The "strait and narrow" path, as Dr. Lyman Abbott once pointed out, is not a thing apart but runs within that broader path leading to destruction—the danger is of stepping off on either side. Surely we do not want to give place to jumboism in our museum development, but neither do we want to be behind the times—stodgy.

NOTES

A NOTABLE OCCASION

A medal for "distinguished services to the fine arts" has been awarded to the Hon. Elihu Root, statesman, and Honorary President of the American Federation of Arts, by the National Academy of Design. The presentation of the medal was made on November 26 by Mr. Cass Gilbert, President of the Academy, in the presence of a distinguished gathering of artists and patrons of art. Among the speakers on this occasion were the Secretary of the Treasury, Hon. Andrew W. Mellon, the Secretary of State, Hon. Henry L. Stimson, Dr. Henry Pritchett of the Carnegie Foundation, and Mr. Royal Cortissoz, well-known art writer and critic. Secretary Mellon in his address reviewed the development of Washington since the revival of the L'Enfant Plan and the establishment of the McMillan Park Commission Plan, stressing the important part which Mr. Root played in all of this work, thus providing the country with a capital "already beautiful and destined to become in time, in its

setting and architectural splendor, worthy of the nation it represents."

Letters were read from the President of the United States and from Chief Justice Taft, extolling Mr. Root's services to art, as was also a message from France from former Ambassador Jusserand, who radioed "applause from distant shores."

The award of this medal by the Academy was made possible by an anonymous donation. It will not, it is understood, be awarded annually but as occasion warrants. It may be bestowed upon an American or a native of a foreign country—a patron or practitioner of the arts, or to one who "in an official position shall have aided in the development of the arts." The medal was designed by Robert Aitken.

The most recent annual report of the organization known as "One Hundred Pittsburgh Art Friends of Pittsburgh Art"

is interesting. This body, as its name implies, was organized for the purpose of fostering and encouraging local art. To this end it purchases each year, as means afford, paintings by Pittsburgh artists (principally from the annual exhibitions of the Associated Artists of Pittsburgh) which are presented to the public schools of the city. Six such purchases were made last year, bringing the total number derived through purchase, gift and loan, since the organization of the society in 1916, to seventy-five. These paintings are the work of 57 different artists, 45 of whom are members of the Associated Artists of Pittsburgh, the remainder foreign artists. The works by these latter artists have been lent by the Department of Fine Arts of the Carnegie Institute from its permanent collection. Among the Pittsburgh artists represented who have now attained more than local reputation are Malcolm Parcell, George W. Sotter, Emile Walter, Norwood MacGilvary and Alice Judson.

Perhaps the most significant feature of the work of the Friends of Pittsburgh Art is that it has met with enthusiastic response from the local School Board, which has published in its Journal accounts of the purchases made and in other ways cooperated in making the work of the organization known in other cities and communities—a fact which alone

would evidence the usefulness of the undertaking and the success with which it has been carried on.

The Chairman of the Executive Committee of the Friends of Pittsburgh Art is Mr. J. D. Hailman; the Secretary and Treasurer Mr. John L. Porter. Other members of the Committee are Mr. Armstrong, Edward D. Balken, James Bonar, F. F. Nicola and Hon. H. Walton Mitchell.

Announcement has recently been made that lantern slides of the great collection of paintings bequeathed to the nation by the late Henry Clay Frick of New York, are now available to the public through purchase. The set of 85 slides includes the five famous "Panneaux de Grasse" by Fragonard; 8 Van Dycks; 4 Rembrandts (including "The Polish Rider"); 5 Gainsboroughs (with "The Mall in St. James' Park"); 4 Romneys (with the first of his Lady Hamiltons); the great "Parma Velasquez"; Holbein's "Sir Thomas More"; 5 Turners; 4 Whistlers, and important works by the Bellinis, Bronzino, Titian, El Greco, Goya, Gerard David, Veronese, Rubens, Vermeer, Cuyp, Hobbema, Constable, Reynolds, Hoppner, Lawrence, Hogarth, Raeburn, Ingres, Millet, Corot, Rousseau, Renoir, and the two Sienees primitives recently acquired.

These slides may be purchased from The National Studios, Incorporated, 226 West 56th Street, New York. The majority of them have been made from works illustrating the book, "Portraits and Personalities—Imaginary Conversations in the Frick Galleries," by James Howard Bridge, which has lately been published. Their sale at an extremely nominal price (\$35 for the set of 85) has been made possible by Mr. Bridge's having given the National Studios the free use of his negatives, so as to further the purpose of Mr. Frick in leaving his great collection to the public—namely, "encouraging and developing the study of fine arts and advancing the general knowledge of kindred subjects."

James Howard Bridge, author of the recent book on the Frick Collection, was curator of the collection from 1914 to 1928. Fifteen years ago, it is said, by arrangement with Mr. Frick, he set himself the task of

"humanizing" this great collection—of "emphasizing its vital character instead of dissecting its technical qualities." His book is a symposium among the various characters represented on the Gallery walls, wherein they discuss the happenings of their own lives and the lives of others, so that, incidentally, the true story of every painting is told in such a way as to give to each portrait the quality of a living personality.

FRENCH ART SINCE 1800 IN CLEVELAND

French Art Since Eighteen Hundred" was the subject of an exhibition held at the Cleveland Museum of Art during November and the first week in December. The showing included paintings, pastels, bronzes and examples of the graphic arts, lent by private collectors and dealers of Cleveland and other cities, together with selections from the Museum's own collections, and was purposed to demonstrate the development of these arts in France from the days of the great classicist, Jacques Louis David, to the present.

Two paintings in the collection were by David—"Lictors Bringing Home the Bodies of Brutus' Sons" and a portrait of "Mlle. Dugarcion of the Comedie Francaise, a member of the Talma Troup in the Role of 'Andromaque.'" Ingres was seen at his best in his "Portrait of a Man." The Romanticists, Delacroix and Gericault, were well represented, the former by a "Portrait of a Woman," "Three Sketches for Decoration," and "Arabs Resting"; the latter by his "Fighting Horse." Millet's well-known "Close of Day" was shown, as were several landscapes by Corot. The Impressionists—Manet, Monet, Degas, Renoir and Morisot—were all represented by brilliant works; and no less adequate representation was given the so-called "Modernists"—Cezanne, Picasso, Gauguin, Matisse, Derain, and de Segonzac.

As introduction to this exhibition an excellent article dealing with the development of French art since 1800—the influence of the early art on that of our own time, by William M. Milliken, Curator of Painting at the Museum, was published in the November number of the Museum's Bulletin. "An exhibition such as this," said Mr. Milliken, "is important primarily for its aesthetic

value; it is also important for the opportunity it gives to become acquainted with the men who have made tradition. No figure is isolated. Each has his antecedents and his descendants which sometimes are direct, sometimes collateral. The line of evolution passes down through them to the present day."

GOthic ART AT THE MEMORIAL ART GALLERY, ROCHESTER

The Memorial Art Gallery, Rochester, has lately held a notable loan exhibition of Gothic Art of France, Flanders and Germany, of the thirteenth to sixteenth centuries. Paintings, illuminations, sculpture in stone and wood, tapestries, furniture, enamels, ivory carvings and ecclesiastical objects of the goldsmith's art represented, in carefully selected examples, the development of the principal fields of Gothic art.

Among the tapestries shown were three important examples of French weave, the earliest being a fragment of the Angers Apocalypse tapestry, a portion of the lower border of the oldest existing French tapestry, woven before 1390 by Nicolas Bataille for Louis, Duke of Anjou, brother of Charles V, from designs by Jean de Baston, court painter of the king. The others were "St. Genevieve," dating from about 1500; and a heraldic tapestry dated before 1400 and woven for the Vicomte de Turenne, Guillaume Pozier de Beaufort. Examples of Flemish weave of about 1500 were "The Judgment of the Emperor Otto III" and "Scene from a Romance," the latter from the J. Pierpont Morgan collection.

The sculpture shown in this exhibition was likewise of especial note, both in point of age and of the excellence of the individual works. It included a pair of angels in wood, of the School of Rheims of the thirteenth century; and a stone head of an angel of the same school; a Madonna and Child of the School of the Ile de France, and a fifteenth century equestrian figure of St. George, in polychromed stone. Later fifteenth century forms were represented in a group of "The Mourning Virgin and St. John," in wood—originally part of a Crucifixion group; a pair of Burgundian mourners in marble; a German "Entombment" in wood and a Flemish figure of "St. Martin Dividing his Cloak."



Courtesy Kennedy and Company

CITY HALL, STOCKHOLM, AN ETCHING BY CAROLINE ARMINGTON
SHOWN IN A RECENT EXHIBITION AT THE DURAND-RUEL GALLERY, NEW YORK

Early painting was represented in this exhibition by examples of the art of illumination, notably a French manuscript translated from a Latin poem, containing nearly 200 miniatures of the fourteenth century. Of somewhat later date and Florentine workmanship was a page from a mass for the "Feast of the Virgin" with an historiated initial in which the Madonna and Child is attributed to Benedetto da Mugello, brother of Fra Angelico.

The Maitre de Moulins was represented by a panel portrait of Denise Fournier, François Clouet by a portrait of a nobleman of characteristic excellence of draftsmanship, and Jean Bellegambe by a monumental example, "The Conversion of St. Paul." Other important examples were a "Pietà" by Ambroise Benson, a painter of Bruges of the sixteenth century, and "St. Catherine" by Adrian Isenbrandt, also a Flemish medieval painter.

Mention should also be made of a champlevé enamel cross of Toledo workmanship of the thirteenth century, with gilt copper figures in relief appliqué on the arms; a large silver gilt cross of repoussé technique; a fourteenth century crown of silver gilt incrustated with precious stones, originally on the twelfth century statue of Notre Dame de la Sagesse in the Cathedral of Louvain; and a French dressoir of oak, with its canted panels elaborately carved with Gothic tracery and relief figures.

ROCHESTER ART CENTER

The Art Club of Rochester, New York, has recently celebrated the formal opening of its new headquarters, which will hereafter be known as the Art Center. Through the cooperation of the Mechanic's Institute of Rochester, a fine old house, erected by Col. Nathaniel Rochester nearly a century ago, has been remodeled



Courtesy Durand-Ruel Gallery

NOTRE DAME, AU PRINTEMPS, AN OIL PAINTING BY FRANK M. ARMINGTON

SHOWN IN A RECENT EXHIBITION AT THE DURAND-RUEL GALLERY, NEW YORK

for the use of the Club, with well-lighted galleries, studios and classrooms, as well as a general assembly room or lounge for meetings and informal gatherings. It is hoped that this building will become a real center for the activities of the artists of Rochester and the nearby vicinity, and to this end it is planned to hold exhibitions, give lectures and demonstrations, and by these and other means stimulate interest and encourage production. At the time of the opening of the Art Center, an inaugural exhibition of paintings by members of the Club was shown, supplemented by pottery, wrought-iron work, draperies, rugs and furniture, lent by individuals and business firms of the city.

The Rochester Art Club is one of long standing, having been organized in 1878. Although meetings have been held, from the first, in the studios of the various members, and classes conducted periodically in

temporary quarters, no permanent home for the organization has been established. The opening of the new Art Center is therefore an event of note, representing the fulfillment of a purpose long hoped for, and furnishing very tangible evidence of the part which art has come to play in the life of the community.

The President of the Art Club is Mr. Clifford M. Ulp, whose interest and untiring efforts are largely responsible for establishment of a permanent home for the organization. Other officers are: Fritz Trautman, Vice-President; Cyril Ledoux, Secretary; and William A. Smith, Treasurer.

The News Letter of the Indiana Federation of Art Clubs invariably contains accounts of well-directed activity in the field of art in that State—activity which, it would seem, must be productive of large

result in the upbuilding of appreciation and understanding. From a recent number we glean the following items:

An exhibition has lately been held in the Memorial Auditorium of Gary, Indiana, comprising paintings owned by the public schools of the city. This collection, the value of which is in excess of \$70,000, has been assembled entirely through the efforts of the individual schools. No painting was purchased with tax money, nor with contributions sought from the public, but each was secured through the efforts of the art department and by gifts from graduating classes desiring to be thus memorialized in the school.

An exhibition of contemporary American Sculpture was held at the French Lick Springs Hotel during November. This exhibition, comprising more than 100 works by thirty-eight sculptors, was assembled by the Hotel and shown free to the public solely as a contribution to the culture of the community.

The Junior Art Club of Dana, Indiana, is the first of the group of Vermillion County Junior Clubs to complete the three years' study course established several years ago on the inspiration of Bertha Lacey, a well-known Indiana artist. Miss Lacey offered one of her paintings to any group of high school students that would form a club and complete a three years' study of art and its appreciation.

The Hoosier Salon Patrons Association will hold its Sixth Annual Hoosier Salon in the Marshall Field Picture Galleries, Chicago, from January 25 through February 12. This will comprise oil paintings, water colors and sculpture by artists of Indiana. Numerous prizes have been offered by individuals and organizations throughout the State. During November the Association held an exhibition in the Hoosier Gallery, Chicago, of works by Carl and Wood Woolsey, Taos artists.

In this same number of the Federation's News Letter, an appeal was made to the Art Supervisors of Indiana by the State Chairman of the Junior Art Clubs to encourage the establishment of these clubs in the various communities, and suggestions were made of ways and means of arousing and holding the interest of school children in such undertakings. These suggestions included short

talks on all phases of art; the making of a folio of reproductions of paintings for exhibition at the Parents' Meetings; carving in ivory soap; answering a roll call with names of Indiana artists, and learning more about them; discussing the Old Masters; and finally, learning as much as possible about all art and artists. The suggestion was also made that it would be an excellent thing for the state if each of the Art Supervisors would organize a small group of young people, each of which would join the Indiana Federation of Junior Art Clubs and work in cooperation with the senior Federation.

AT THE
ART INSTITUTE
OF CHICAGO

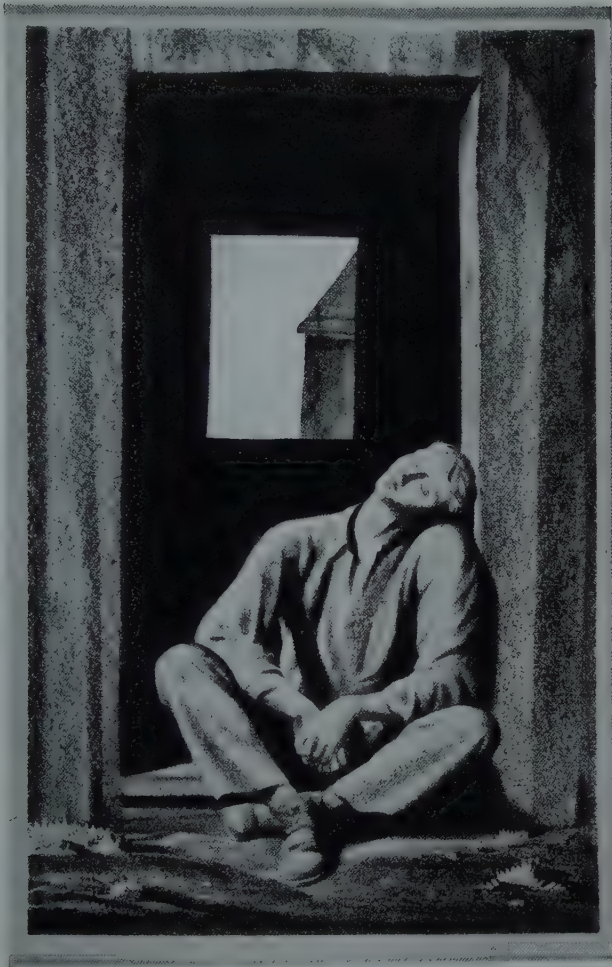
The Art Institute of Chicago is showing at this time its First International Exhibition of Lithography and Wood Engraving, including

work by contemporary artists of this country as well as of practically every country of Europe. The jury of selection for this exhibition was composed of Mr. Walter S. Brewster, Mr. Robert Allerton, Mr. Wallace L. De Wolf, Chauncey McCormick, Hon. R. P. Lamont, Mr. Horace S. Oakley, Mr. Thomas E. Donnelley and Mrs. Charles Netcher. Generous prizes of \$100, \$75 and \$50 respectively were offered by Mr. and Mrs. Frank G. Logan, and a prize of \$50 offered by Mr. Walter S. Brewster, for purchase or award. The exhibition will continue through January 26.

A most interesting exhibition of color prints presented to the Art Institute in memory of the late curator of prints, William M. McKee, was shown in the Print Galleries during November.

In the Children's Museum at the Art Institute, wherein has lately been installed Lorado Taft's charming peep-show of "Donatello's Studio," there was shown during November an exhibition of original book illustrations in color, made for children's story books by Chicago illustrators.

One of the most interesting and important activities of the Art Institute of Chicago is the maintenance, through the James Nelson Raymond Fund, of lectures on art for public school children. These lectures are given by Dudley Crafts Watson, who during 1928 lectured 155 times to 68,134 children in Cook County. Two lectures are given each week to school children in Fullerton Hall at the



RESTING

(LITHOGRAPH)

ROCKWELL KENT

SECOND INTERNATIONAL EXHIBITION OF PRINTS

THE PRINT CLUB OF PHILADELPHIA, NOVEMBER 29-JANUARY 4, 1930

Art Institute; others in the schools throughout the city and county. Practically every child in Cook County has, it is believed, heard at least one of these lectures during the two years that the fund has been in operation.

Four paintings from the Birch-Bartlett collection of Modern Art at the Art Institute were lent to the Museum of Modern Art in New York for its inaugural exhibition during November and December. Two of these were by Van Gogh, two by Gauguin.

The Union League Club of Chicago is conducting a competition among Chicago

artists not over thirty years of age, for four purchase prizes of \$100 each to be awarded to oil paintings for presentation to four public schools in Chicago and Cook County. The competition closes on January 4, after which the paintings submitted will be exhibited at the Union League Club.

LORADO TAFT
HONORED

The University of Illinois is to offer, beginning this year, a lecture course on art by Lorado Taft, the distinguished sculptor. This course will be endowed with a fund which is now being

created for the purpose through gifts from the alumni, trustees and friends of the University. Already generous contributions have been made, to which Dr. R. E. Hieronymus and the committee of which he is in charge hope to add many small sums from former students who desire to share in this living memorial and to maintain the influence of the eminent sculptor as a vital force in the University.

Commenting upon this plan in an editorial in a recent number of the Art World Magazine of *The Chicago Evening Post*, Lena M. McCauley had the following to say:

"Longer ago than a generation, Taft dedicated a part of his winters to lectures at his alma mater. By means of his sculptured monuments, his ideals are ever present before the youth who frequent the campus. The endowed lectures in the future will invite other sculptors to carry on the traditions of which the seeds have been sown.

"Rarely does genius share its gifts humanly among fellow men. Artists are often absorbed in their work. Contrary to the rule, Taft, as chairman of the art extension committee of the better community movement of the University of Illinois, goes forth on the pilgrimages to 'make the home town the best place on earth,' cleansed and beautified.

"Last month representatives of 100 communities made an artistic crusade in northern Illinois. Taft was the speaker at regional high schools, clubhouses, public institutions and rural meeting places to which farmers and those in villages came from a distance. Wherever there is a sculptured work, a Youthful Lincoln, an Indian figure, a war memorial and in the country dominated by the colossal Black Hawk, the neighborhood feels the influence of the vision of the sculptor. Not often does this happen in the lifetime of an artist."

At the Minneapolis Institute of Arts an important exhibition of paintings by Old Masters was shown during November and early December. Several of the

paintings in this exhibition had never before been seen in this country, having been shipped direct to Minneapolis from Munich. These were a triptych by Neri di Bicci,

"Suzanna at the Bath" by Tintoretto, "Hunting Scene" by Wouwerman, and a sketch by Rubens for "The Augurs Prophesy to the Consul Decius Mus" in the Lichenstein Gallery, Vienna. Among the other notable works included were paintings by Taddeo di Bartolo, Lorenzo di Credi, Mainardi, Tintoretto, Guardi, Rubens, Van Dyck, Frans Hals, Rembrandt, Jan Steen, Ruysdael, Francois Clouet, Poussin, Claude Lorrain, David, Reynolds, Raeburn, Gainsborough and Lucas Cranach the Elder.

Museums, private collectors and dealers all contributed to the showing. Among the list of lenders were the Metropolitan Museum of Art and the Detroit Institute of Arts; Mr. John R. Van Derlip, President of the Minneapolis Institute of Arts, and Mr. F. W. Clifford of Minneapolis; and, among dealers, M. Knoedler and Company, the Ehrich Galleries, Scott and Fowles, Jacques Seligmann and Company and Wildenstein, all of New York; and Robert C. Vose of Boston.

The exhibition was visited by over 6,000 persons on the first three days of its showing.

THE COLLECTORS' LEAGUE OF NEW JERSEY	An exhibition of unique interest was that shown at the Newark Museum from November 6 to December 6, consisting of works owned by thirty-five members of
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the Collectors' League of New Jersey. This included paintings, ceramics and *objets d'art*, as well as a wide variety of miscellaneous objects, including autographs, first editions, rare stamps, snuff boxes, early American household utensils, and toys. In humorous vein were a number of posters advertising the recreations and theatrical gaieties of the "Naughty nineties," among them a Toulouse Lautrec.

Among the Oriental art objects shown were Japanese prints from the collections of the late John Cotton Dana and of Mr. M. N. Baker of Upper Montclair; sword guards owned by Prof. Frank Jewett Mather, Jr., of Princeton University and Wilbur Macey Stone of East Orange; wood and ivory carvings from the Art Gallery of William C. Gregg of Hackensack; and a large collection of Chinese or Korean *objets d'art* belonging to Mrs. Thomas Travis of Upper Montclair.

There were drawings by Rodin, Fantin-Latour, Maillol and Puvis de Chavannes



MADONNA AND CHILD WITH SAINTS

NERI DI BICCI

LENT BY A. S. DREY TO EXHIBITION OF OLD MASTERS, MINNEAPOLIS INSTITUTE OF ARTS

and sculpture by William Zorach and Gaston Lachaise, owned by Mr. Arthur Egner. Pewter from the collections of A. Siegfried Lau and Frank I. Liveright; paintings by Baroccio and Jan Steen and a work in sculpture by Andreas, owned by Dr. Felix Baum of Newark; a Morales, and a madonna attributed to Murillo, from the collection of Mr. A. N. Serabien of Newark.

Early Americana was shown by Mr. John M. Conner, Jr., of Metuchen, including a curious and interesting lot of household utensils, and such unusual objects as a watchman's rattle used in Boston in the eighteenth century; and an elaborately carved pastry board of the same period.

From the collection of Mr. Louis Bamberger, a number of original letters of famous English and American authors were shown.

Among the many other collections displayed were choice prints and etchings owned by Mr. Burton Emmett of New York; early American glass from Walter L. Bush

and from Mrs. Edwin L. Dame of East Orange; silver and copper lustre from Mrs. Jay Chambers; woodblock prints lent by Mr. Elmer Adler of New York; and toys from the collection of Mr. Wilbur Macey Stone. A diversified and delightful showing, witnessing to the many and varied interests of the collector.

THE NEW
VANDERPOEL
MEMORIAL
GALLERY

The Vanderpoel Art Association of Beverly Hills, Chicago, celebrated in November the fifteenth anniversary of its founding.

This association, which is a memorial to the well-known Chicago artist, John H. Vanderpoel, is perhaps one of the most useful and appropriate testimonials of the esteem and admiration of a community for the work of an artist that has come into being. Shortly after the death of Mr. Vanderpoel in 1911 one of the public schools in Beverly Hills was given his name. When

this had been done a group of friends of the artist conceived the idea of founding an art gallery to perpetuate his memory, and for this purpose the Vanderpoel Art Association was formed. The Board of Education offered space in the Vanderpoel School to house the collection which the Art Association proposed to assemble, thus making it possible for the plan to be carried into effect.

As a nucleus for this collection one of Mr. Vanderpoel's own paintings, "The Butter-makers," was purchased, and was hung in the school building. It was then decided to invite those, both within and without the community, who had been friends of Mr. Vanderpoel's—among whom were a number of painters, sculptors, and other practicing artists—to contribute works to this collection, which would not only be a tribute to him but would afford opportunity for these friends to become identified with the activities of the association. So generous has been the response to this invitation that the collection has now outgrown the space available in the Vanderpoel School, and it has become necessary to seek larger quarters. Fortunately for the Association, the Civic Center building in Beverly Hills is being remodeled, and one wing of this building has been allotted to house the Vanderpoel collection. The work of remodeling will be completed, it is expected, in March, when the collection will be permanently placed and made available to the public at all times.

The Vanderpoel Art Association's collection includes paintings by leading American artists, among them Arthur B. Davies, Leon Dabo, Anthony Angarola, John E. Costigan, Frederick C. Frieseke, John R. Grabach, E. Martin Hennings, John C. Johansen and M. Jean MacLane, his wife, Louis Kronberg, Carl Rungius, Birger Sandzen, and William Wendt, to name only a few; sculpture by Daniel Chester French, Lorado Taft, Evelyn B. Longman, Albin Polasek, Herman A. MacNeil and Frederick C. Hibbard; as well as a representative group of etchings, engravings and woodblock prints by Timothy Cole, John Taylor Arms, George Elbert Burr, Bolton Brown, Lee Sturges, Gustav Baumann, "Pop" Hart, J. J. Lankes, and a number of others. One of the recent contributions to the collection is a portrait of Mr. Vanderpoel by Samantha L. Huntley.

CHINESE ART IN DETROIT

A notable exhibition of Chinese Art, the tenth in a series of loan exhibitions, was held at the Detroit Institute of Arts from November 19 to December 12. The collection comprised examples of painting, pottery and porcelain, sculpture in stone, bronze and other metal work, lent by public and private collectors and by well known dealers.

As was stated in the Introduction to the catalogue, no effort was made, in assembling the collection, to show the whole art of China, and so far as possible each art was represented primarily by examples from its classic period or periods. Incidentally, valuable contribution was made, through this Introduction, to the study not only of the exhibition to which it referred but of Chinese art in general, a brief historical background being given therein of each of the arts represented and the periods to which they belonged.

Among the items in the collection of especial interest because of intrinsic beauty were a number of paintings on silk and on paper, lent by Mr. A. H. Bahr of New York. One of these, ink on paper, of the Sung Dynasty, represented a Waterfall; another, likewise of the Sung Dynasty, "Birds in Snow"; still a third, a hand scroll, ink on silk, was of "Fishes," and was signed Yin-Chuan Lao Jen, an artist of the Yuan period. Two notable contributions in this same field were made by the Metropolitan Museum of Art—a hand scroll on silk by Chao Meng-Fu, and one on paper by Ch'ien Hsuan. From the Art Institute of Chicago came a Buddhistic Head of slate gray lacquer, of the T'ang Dynasty. Mr. and Mrs. Edsel B. Ford of Detroit lent three works, a porcelain ox-blood vase, K'ang Hsi period; a Hu, wine vase, Han period; and a sacrificial wine goblet, Shang period. Exquisite examples of pottery and porcelain were lent by Yamanaka, by Parish Watson and Company and by Otto Burchard and Company, of New York. Among other lenders to the exhibition were P. Jackson Higgs of New York, C. T. Loo, Paris, Edgar Worch, Berlin, and Ton-Ying Company, New York.

That such an exhibition as this should have been held in Detroit may be attributed in part to the interest in Oriental art which was aroused by Detroit's great collector,



TOMB GUARDIANS. NORTHERN WEI. HARD GRAY POTTERY WITH TRACES OF WHITE SLIP AND RED PIGMENT. THE FLATTENED BACKS OF THESE FIGURES INDICATE THAT THEY WERE MADE TO BE PLACED AGAINST THE WALL OF THE TOMB CHAMBER OR INCORPORATED IN IT ARCHITECTURALLY. LENT BY YAMANAKA AND CO. TO DETROIT INSTITUTE OF ARTS

Charles L. Freer—interest which is ever increasing, as evidenced by the fact that collections of this kind, representing the

taste of the private collector, can now be assembled in almost any large city of this country.



GALLERY C 19, METROPOLITAN MUSEUM OF ART, NEW YORK (SOUTHWEST CORNER),
SHOWING RECENTLY INSTALLED FIFTEENTH-CENTURY GOTHIC SPANISH WOOD CEILING

At a recent meeting of the METROPOLITAN Board of Trustees of the MUSEUM NEWS Metropolitan Museum of Art, Albert Morton Lythgoe, Curator of Egyptian Art since 1906, was appointed Curator Emeritus and granted a year's leave of absence for travel and study abroad. Herbert E. Winlock was appointed Curator of the Department, continuing also in the position of Director of the Museum's Egyptian Expedition, a position which he has held since 1928. Mr. Winlock was a member of the Museum's first Egyptian Expedition, organized in 1906 by Mr. Lythgoe, and has been actively and successfully engaged

in excavation ever since, except during the war years (1914-19), assisting first in the work at Lisht and later conducting the excavations at the Oasis of Khargeh and at Thebes.

At this same meeting of the Board of Trustees a number of important gifts and bequests were announced, among them a gift of \$100,000 from Mr. Edward S. Harkness; a gift of \$10,000 from Mr. and Mrs. Robert W. de Forest; gifts of \$5,000 each from Mr. and Mrs. Alexander McM. Welch and Mr. V. Everit Macy; and a bequest of \$10,000 from the late Fannie A. Jackson, in memory of her father, Thomas R. Jackson.

Mr. Huger Elliott, Director of Educational Work at the Metropolitan Museum, is giving a series of radio talks over station WOR on the first and third Saturdays of each month. The first of these talks was given on October 19 and took the form of "A Visit to the Cloisters." This was followed by talks on the International Exhibition of Glass and Rugs assembled by The American Federation of Arts and shown at the Museum during November; "How to Enjoy the Museum," "A Colonial Silver-smith," and "Greek Art." On January 4 and 18 Mr. Elliott's subjects will be "Egyptian Tomb Paintings" and "Hatshepsut, Ruler of Egypt," respectively. Mr. Elliott has also recently given for the City Recreation Committee a talk on "Recreation in a Museum of Art."

During the period that the International Exhibition of Contemporary Glass and Rugs was on view at the Museum, three talks on the collection were given in the Museum's galleries by Miss Ellen Thayer.

Among other interesting lectures given at the Museum during November and December were three by Dr. Vittorio Macchioro, Curator of the National Museum at Naples and Professor of Archaeology at the University of Naples, who is a visiting professor of religion at Columbia University during the present college year. The subject of these lectures was "Southern Italian Art and Culture in the Light of the Most Recent Archaeological Researches."

In this connection it is interesting to know that the Museum has been notified that all of its courses for adults listed under the heading of Courses for Public School Teachers and Classes will be recognized by the Board of Education of the City of New York in recommendations for salary increases of teachers in the public schools.

The attendance at the Metropolitan Museum of Art increases gradually from year to year. On October 9 the attendance at the main building for the year 1929 passed the million mark. In 1928 this point was reached on October 25. The attendance for the first nine months of 1929 was 970,964 at the main building; 32,714 at The Cloisters—an average monthly attendance of 107,885 for the one and 3,635 for the other.

Much interest was manifested in the first annual Pistol Competition among the Metro-

politan Museum's Attendants, which took place on October 17 before a large group of museum visitors, staff members, officials and trustees, and representatives of the city police force. After a demonstration in target shooting by a member of the city police force, picked teams of five men each, representing the attendants (daytime guards) and the night guards, competed. The Director of the Museum, in a speech of appreciation, awarded the trophy, a silver cup presented by the Secretary, to the winning team composed of the daytime guards, a silver medal to each member of the winning team, and a bronze medal to each of the night guards participating. The Metropolitan Museum Attendants have also organized among themselves an excellent Glee Club, all of which evidences a very good *esprit de corps* among those who stand guard over the Museum's treasures.

BOSTON HAPPENINGS

Reproduced work should by now be well understood in a community in which the late Sylvester R. Koehler labored and wrote, but, as if to double-proof assurance of comprehension, etchings, drypoints, lithographs and block prints in multifarious guises and of every school since the middle ages have been plentifully hung this season for further education of the public.

It is assumed, of course, that the public is willing to receive this education through the eye gate. Right on the heels, or more literally the agile hands, of Frederick G. Hall of the Guild of Boston Artists, the making of whose drypoint film for the Museum of Fine Arts has previously been noted, came a retrospective exhibition, about as big and comprehensive as ever undertaken anywhere, in the five Renaissance galleries, of the etchings and drypoints of four centuries.

Starting from "A Girl Washing Her Feet," the oldest of German etchings, the exhibition took the interested spectator down through the parallel lines of etching and drypoint, the two often actually fused as well as popularly confused, since many of the older etchers touched up their plates with the burin and exulted in the quality which the resultant burr gave.

Those Bostonians who had \$2 were privileged also on the day of the opening of this

etching-drypoint show to sit in the museum lecture room and see successively on the screen the etching film, projected around the expert hands of Frank W. Benson, and the parallel and competing drypoint film which gives intimate glimpses of Mr. Hall's picturesque studio at Gloucester. Both these cinemas are meant to carry art into the smaller communities, complementing the similarly valuable educational work of the American Federation's illustrated lectures.

All along the art way, from the museum movies to Christmas shopping at the Society of Arts and Crafts in Park Street, one found reasons toward the year end for taking an interest in the graphic arts. This year's showing of Christmas cards at the Society's gallery was much better than a display of commercial ephemerality. Especially in respect of block printing and etching, it showed that art is no foe of Santa Claus.

A Norse etcher whom J. McLeod Armour, now in charge at the Schervée Gallery, has introduced to an American public is F. H. Haagensen, apprenticed to Neptune in boyhood and today devoted to highly skilled depiction of ships and sailormen. A sports chap named Carton Moorepark, who has been etching since 1899 among "The Islanders," a title for a series of his plates which must have been borrowed from Whistler, made his Boston debut in late November at the Casson galleries. Kirmse etchings of animals at Vose's were replaced toward Thanksgiving by a collection of the etched work of Helena Sturtevant of Newport, who has limned the house in which, 1729-32, Bishop Berkeley discovered the medicinal value of tar water; the ancient snuff mill in which Gilbert Stuart was born at South Kingston, and other historical motives of the Rhode Islanders. American ships etched by George C. Wales passed nights and days at Goodspeed's. Prints by Redon, Laurencin, Matisse and Segonzac struck a modernist note at Goodman's, as did reproduced work by Kent, Biddle and other clever Americans at the newly opened "Mrs. Pancoast Gallery."

In the ruck and welter of seasonal shows of paintings, John Whorf at Grace Horne's stood out, as usual, with phenomenal attendance and sales. His painting tour of Windward and Leeward Islands should have helped him to raise the former part of it.

The modernists' cause, outside of reproductions, had but one exemplification in the period under review, and yet, as was said of one-eyed Larry O'Toole: "O murder, but that was a jule!" Big canvases by Derain, Matisse, Picasso, sculptures by Despiau, filled the gallery of the Harvard Society for Contemporary Art for six weeks. Whether you like or dislike these high priests of the tongue-in-cheek modernism of present-day France, don't deny credit to a committee of Harvard undergraduates who borrowed their exhibition from some of the most celebrated collectors in the United States and who prepared for their attendance a catalogue that was a model of typographical smartness and detailed biographical documentation. Since this is the kind of art flaming youth is being educated in, these boys at least have with admirable public spirit passed on some of their information to critics and gallery-goers.

F. W. C.

ST. LOUIS NOTES

The Board of Control of the City Art Museum announces the acquisition of a series of five important rooms exemplifying the different periods of architectural design. It is expected that they will be open to the public early in January. They are arranged in historical sequence as follows: First, a late Elizabethan room panelled in finely figured oak, which comes from a famous house in Gloucestershire, known as Prinknash Park; second, a magnificent oak panelled room dating from the Queen Anne period obtained from Wingworth Hall, near Chesterfield, Derbyshire; third, a room known as the Carlton or Charlton Pine Room from a house near Greenwich, Kent, executed in the reign of George I; fourth, an Adam Room decorated with a complete set of wall paper panels, painted by the Italian artist, Pergolesi, for Robert Adam, at the command of the Prince of Wales, who later became George IV. These panels come from Kempshat House, owned by Mrs. Fitzherbert. Finally, fifth, a superb example of early Louis XV period dating from about 1728, which was removed from an old house in Paris known as the Hotel de Pomponne. All are furnished with furniture and accessories of their periods and are notable contributions to the collections of

period rooms now being incorporated in American museums.

The opening view of a collection of Oriental Rugs, the gift of James F. Ballard to the City Art Museum, was held on Thursday evening, November 21, at the Museum. With this gift of the Ballard rugs, the largest and most valuable single donation in the history of the Museum, St. Louis came into possession of what is undoubtedly the finest collection of rugs west of New York City.

During the latter part of November the St. Louis Art League's Annual Thumb Box exhibition was held in the galleries of the Museum. It consisted of small pictures, small sculpture and handicraft and included about 200 examples of work by 70 artists. Not the least interesting group were the water colors, pastels, drawings, etchings, wood and linoleum cuts. Prizes for the best and second best groups of exhibits in each of the divisions of work were awarded.

December exhibitions at the City Art Museum were Sculpture by Malvina Hoffman and Paintings by Angel Zarraga.

On November 17 Forbes Watson lectured on "Modern Trends in Art," and on December 3 Lorado Taft told of his "Dream Museum."

The St. Louis Artists Guild opened its Annual Competitive Exhibition of Paintings and Sculpture with a large reception to the exhibiting artists and their friends on Saturday evening, November 30. Two open evenings, held on December 3 and 20, were quite well attended. On the evening of December 7, the special jury of awards from out of town were the guests of honor at a dinner given by the Guild.

An exhibition of planning and construction of school plants by William B. Ittner was on view at the Board of Education from November 13 to 16, inclusive.

M. P.

The autumn salon of 1929, which is open in Paris till the first days of December, is considered generally as one of the best shows of this Society, which has accomplished the rare "tour de force" of remaining young under the energetic presidency and leadership of M. Frantz-Jourdain. This salon, since its very beginning, has put special stress on the inclusion not only of

painting and sculpture but of every variety of decorative art. It has also had the great merit of calling attention to the questions of decoration and town planning. In this regard, its influence has been very happy indeed, as these questions have not received, during the last twenty-five years, sufficient attention from the city of Paris.

The works exhibited this year amount to 2,327 (against 2,790 in 1928), the jury not having permitted itself to be submerged by the amount of material presented.

The paintings include a few works of high value. Van Dongen in his portrait of a woman shows a marked tendency toward a more classical style without losing his brilliancy and elegance. Mme. Marval's "Cinderella's Garden" is exquisite in freshness and harmony, and Flandrin's colors become more vivid and powerful every year. A group of outstanding landscape paintings must be noted at this salon, and, at their head, Pierre Bonnard. In the younger generation, Demeurisse, Girieud, Seyssaud, Camoin, Marquet and Peske are among the best. The portraits are few and not satisfactory, but the still life and flower paintings reveal to the eyes of the connoisseur a few personalities of highest talent and skill. Deltombe's flowers are a real *chef d'oeuvre* of modern painting. Laprade, Valtat, Déziré and Davreux have also signed some excellent pieces of work.

In the sculpture department one misses Bourdelle, whose death has been a great blow to the Salon. Maillol's statue of "Spring," Pompon's "Great Deer in Bronze" and Dejean's headless Venus in bronze are, however, equal in merit to the best pieces exhibited in the last twenty-five years.

The works of decorative art and furniture show distinctly that France has made immense progress in this order of ideas and possesses some remarkable craftsmen to whom the autumn salon has always given a great deal of help and encouragement. The leading personalities in this section are Lalique, who shows us a beautiful innovation in the form of glass let into the walls. M. Michel Dufet also makes a happy use of glass; his bedroom, with glass panels all around, lends a pleasant harmony to the ensemble. Dufrené, Ruhlmann, and Leleu are very clever in their use of rare woods, which gives their furniture a richness equal to the

finest marqueteries of the eighteenth century. However, it is difficult to approve of the tendency of some decorators to use metal in their furniture, especially chairs, which seems to be more the style of a hospital than of a drawing or smoking room.

An exhibition of twenty large drawings by Paul Jouve has taken place at Charpentier's Gallery. This artist is the leading animal painter of the day in France. He specializes in large black and white drawings, as important as paintings, representing mostly wild animals. He excels in revealing their psychology, and no one seems to have succeeded better in rendering their expressions. In his black panther he has expressed beautifully the restrained ferocity, the muscular strength, and the profound melancholy of the eyes.

The greatest and oldest Paris Gallery, "the Galeries Georges Petit," which has always been of a rather conservative tendency, will come next January, under the management of Mr. Bernheim, who is an ardent follower of the most modern artists. M. Schoeller, who has been the most excellent director since Mr. Georges Petit's death, twenty years ago, has organized his last show—an exhibition of later works by Henri Le Sidaner.

H. FRITSCH ESTRANGIN.

One of the most satisfying LONDON NOTES features in modern art manifestations in Europe, but more especially in England, is the increased—and increasing—interest taken in all the details of life as concerned with the home. This movement, which with us began with the protest of William Morris against the heavy, solid—one might almost say soulless—furnishing of the mid-Victorian age, was carried forward by the frequent exhibitions of the "Arts and Crafts Society," whose presidents had been William Morris, Walter Crane and Henry Wilson; and the seed then sown is now bearing fruit in our art life as a nation. But well-designed modern furniture in England, though not approaching the soaring prices of "antiques," is fairly high-priced; and thus it was an excellent idea this autumn to bring together in the Victoria and Albert Museum a display of "British Industrial Art for the slender

purse." This title, however, does not imply that there is any cheapness in the quality. I found last week at the opening that, though prices were moderate, the artistic quality of designs and the material were most satisfactory; indeed the names of some of the firms exhibiting are themselves a guarantee. In textiles, Morris & Co., Ltd., show their beautiful hand-printed linen and cretonnes; in furniture Messrs. Waring & Gillow, Heal & Son, Gordon Russell of Worcestershire and the Bath Cabinet Makers, Ltd., show work which is of clean, simple, good design and material and reasonable expense, while the ceramics are a very delightful feature. To be noted here is the "Domestic Pressed Glass," sent by George Davidson & Co., and the ceramics of Doulton & Co. and C. H. Brannam, Ltd.; and I myself fell in love with some of the "Personages" Pottery from the firm of Josiah Wedgwood. The whole idea—as was well pointed out by *The Times*—is to show that art is not a thing outside, an expensive trimming, but a part of our intimate and personal existence; and I have mentioned it thus fully in the feeling that such exhibitions might be no less welcome and no less useful in America.

The most important London picture show of this month when I write is that of the Royal Society of Portrait Painters, closing on December 7. Two of the most interesting paintings carry us back to an earlier generation, that of Queen Victoria—by the late Sir J. J. Shannon, lent by Sir W. Orpen, president of this Society—a not very pleasing likeness, looking tired and old; and the study by McClure Hamilton of the Rt. Hon. W. E. Gladstone in his library at Hawarden. Apart from these, the level of work is good but not exceptional.

The Italian Exhibition at Burlington House is looming in the near future, and at Milan they are busy already under the trained eye of Comm. Modigliani, Director of the Brera, with the final preparations. That gentleman will himself be on board when they leave by sea for England, and will never leave the precious charges to which I refer until they arrive in Southampton Docks. The opening runs very close on to Christmas—press and private views being dated from December 28 to 30.

S. B.

BOOK REVIEWS

THE LIFE AND LETTERS OF JOSEPH PENNELL, by Elizabeth Robins Pennell. Two Volumes. Little, Brown and Company, Boston, publishers. Price, \$10.00.

In "The Adventures of an Illustrator" Joseph Pennell told the story of his own life, but it was not fully told; there were gaps which Mrs. Pennell has now filled in. And yet she, too, has let him tell his own story in his own words as far as possible, publishing many letters, to herself and to intimate friends, which reveal attitude of mind—character.

As Mrs. Pennell has said, "Joseph Pennell's supreme interest was art; everything, else was subordinated to it." It is because of this, and of his achievement as an artist, that the story of his life is significant, important. Joseph Pennell was one of the outstanding artists of our day, and to know him as we are now permitted to know him, through Mrs. Pennell's writing, is to better comprehend not only his art but all art.

When Elizabeth Robins first met Joseph Pennell she found him "a strange combination of shyness and self-possession," and this he was to the end, undertaking and executing commissions staggering in their demand, dauntless in the pursuit of ideals, outspoken because of strong feeling to a fault, yet keenly sensitive to beauty, sympathetic with suffering, shy in the expression of emotion, or in the presence of great art. He was, as Mrs. Pennell herself says, "both a Quaker and an artist"—and that explains all.

The story of Joseph Pennell's life is full of color and romance—his early struggles, his ambitions shared by Mrs. Pennell, golden days in Florence and Venice, joyous adventures on a tandem tricycle on the by-ways of Europe, associations with those who helped not only to make history but to form opinion—direct thought—a life so rich and so full that only a small part can actually be crowded into two volumes. And all is so beautifully told in Mrs. Pennell's graceful, easy, flowing style which, even before she met Mr. Pennell, had won for her a place among writers, the acceptance of her manuscripts by *The Atlantic*, *Scribner's*, later *The Century*—goals not easily achieved in those early days when writers were fewer and

standards seemingly higher than they are today. Surely none other was so well equipped to write the life of Joseph Pennell as his lifetime partner and friend, but it is seldom that one can write as Mrs. Pennell has of one most near—freely, frankly, sympathetically, understandingly, but without exaggeration. It is a story of a valiant life, and one well told.

THE ETCHINGS OF TROY KINNEY. Doubleday, Doran and Company, Inc., Garden City, publishers. Price, \$15.00.

It is difficult to decide which is the more dominant interest in this work—the beauty of the etchings or the fascination of the dance. As Royal Cortissoz says in his complimentary introduction, "One etcher has arisen who understands the dance as completely as he understands his instrument, and this is Troy Kinney." Mr. Cortissoz adjudges Mr. Kinney's principal aim to be "not so much the traits of an individual as the glamor hanging about episodes in the pageantry of the ballet," and he calls attention to the fact that the etcher uses "an appropriately flashing line," that there is "nervous force in his touch," and that his drypoints "glitter like diamonds."

There is nothing more boresome in art than a representation of suspended motion, an action frigidly static. This error Troy Kinney in his etchings never makes. The dancers he interprets are vital, buoyant, rhythmic, alive, never solidified, petrified. He shows us the poetry of motion as interpreted by various artists. "Enjoyment of the dance," he says, "is natural to anyone who feels rhythm and sees the beauty of stylized line and organized form. Add susceptibility to line-and-form as an idiom for the expression of emotion and you have a dance enthusiast. Finally, the artist thus enthusiastic, who further sees in the dance both a subject for his pencil and a field of study—that artist is fascinated."

What the dance means to Mr. Kinney is set forth in a brief essay in this volume under the title, "The Pencil and the Dance." But the artist speaks most authoritatively in his works, and the book in the main consists of the reproduction of twenty-five of Troy Kinney's etchings. Incidentally, but of the utmost importance, is the fact that these reproductions are beautifully made, and a

more difficult task was never set mechanical process. But back of the mechanical process in this instance were both a publisher and an artist with a common ideal of perfection and willing to go to no end of pains to achieve it. The exquisite printing of the plate entitled "Zephyr" shows what can be done under such circumstances and sets a standard for all time. The twenty-four other plates are all good.

CHURCHES OF FRANCE. Text by Dorothy Noyes Arms with 51 Reproductions of Etchings and Drawings by John Taylor Arms. The Macmillan Company, New York, publishers. Price, \$20.00.

The material for this book was collected by Mr. and Mrs. Arms in France summer before last and has been many months in the making. Some of the illustrations have been issued as etched plates and have found such favor that they have already more than doubled in value and become almost unobtainable. For the collector of modest means this volume, containing the entire series of plates and drawings, will prove a rich treasury of delight. And though the reproductions are far removed from the originals—as far, in some instances, as night from day—they convey to the understanding the flavor of the supremely fine works.

Because of the interest in the illustrations in this instance there may be a tendency to underestimate the interest and value of the text. Mrs. Arms, however, has made in the writing of this book a real contribution. She has avoided most successfully the travelogue, has omitted, or skillfully covered up, the guide-book informative, and has told a story of personal delight, of exploration, of discovery in the little cities of France which she visited with her artist-husband and which she saw not only through his eyes but with her own. It is a chronicle of art in the Middle Ages, equally significant to us today; a chronicle of living art, and art as part of the fabric of life itself. Although this is Mrs. Arms' first book, it has finish as well as freshness of style, and while it is essentially personal it is entirely devoid of self-consciousness. To read it gives one the impression of real companionship in exploration and discovery—along the road of joyous adventure in quest of beauty—and what more than this can be asked of any travel book?

ENGLISH AND AMERICAN FURNITURE, by Herbert Cescinsky and George Leland Hunter. Dean Hicks Company, Grand Rapids, Michigan, publishers. Price \$7.50.

This is a pictorial handbook of furniture made in Great Britain and in the American colonies—some in the sixteenth century, but principally in the seventeenth, eighteenth and early nineteenth centuries. Its unique features are its many illustrations—over 400 in number—and the paralleling of furniture made in England and in America. Credit for the scheme of the book is given to Henry W. Frohne, for many years editor of that excellent trade journal, *Good Furniture*. The photographs used as illustrations are all from the collection of the late George Leland Hunter, author of "Decorative Furniture," "Italian Furniture and Interiors," "Decorative Textiles," "Tapestries, Their Origin, History and Renaissance," who was to have collaborated with Mr. Cescinsky in the preparation of the publication. But Mr. Hunter died in 1927 when the work was only begun; therefore the burden of preparation fell entirely on Mr. Cescinsky's shoulders. The text is brief but full of facts, and an amazing amount of information is given in most concise form.

Mr. Cescinsky is, it will be remembered, an English author, an authority on old furniture, who has in recent years lectured extensively on this subject in America and made a thorough study of the works of American craftsmen in this field.

The combination of informative text with numerous illustrations of typical examples makes this book invaluable to those who wish to acquaint themselves with the best that has been produced, either in order to be informed or for the purpose of acquisition.

EARLY INDIAN SCULPTURE, by Ludwig Bachhoffer. Two Volumes. The Pegasus Press; Harcourt, Brace and Company, New York, publishers. Price, \$63.00.

The Pegasus Press, known for its handsome publications, has issued no handsomer book than this, and perhaps none more valuable. The two royal quarto volumes contain 161 full-page collotype plates comprising 306 illustrations. The second volume contains only illustrations. The text composed and printed in Verona by the Officina Bodoni—beautiful printing, by the

way—occupies only about 100 pages and is made up chiefly of comment upon the works illustrated. To further facilitate reference and study, each plate is preceded by a tissue upon which all pertinent references and descriptions are quoted. This methodical manner of presentation of material will prove invaluable to scholars.

The Indian sculpture described and dealt with in this publication falls within five hundred years—from 300 B.C. to 200 A.D.—a period, we are told, in which artistic expression was predominantly confined to the representation of present life. Consideration of these works is to be found in scholarly publications scattered throughout a number of years, and by scholars of various nationalities, but for the most part they have been written from the archaeological standpoint rather than, as in the present instance, from the artistic and aesthetic. Here the present author has brought together in a small compass the salient facts concerning these works and has woven them into a unified whole, drawing the many little streams into a single reservoir to which those thirsting for knowledge can most conveniently resort—a sumptuous and valuable work.

THE CITY OF TOMORROW AND ITS PLANNING, by Le Corbusier. Translated from the 8th French Edition of *Urbanisme* with an introduction by Frederick Etchells. Payson and Clarke, Ltd., New York, publishers. Price, \$7.50.

Le Corbusier, whose real name is Charles Edouard Jeanneret, is a well-known French architect. At the age of thirteen Le Corbusier left school to learn engraving. Later he became interested in architecture. As early as 1914 he began to exhibit designs in the so-called Modernistic manner. In 1921 he founded an international review called *L'Esprit Nouveau*. Since 1922 he has been a practicing architect and is regarded as an authority on modern buildings. He is one of those apparently who dares to be original; he is original in spite of himself. He is keenly alive to present-day conditions, sensitive to human needs, and has the courage to look forward. In this book he sets forth his general conception of architecture as well as his idea of the logical city of the future. A more interesting book than this it would be difficult to find.

The city of the future, as Le Corbusier conceives it, is not the city of today revised and altered, but, as Frederick Etchells says in his Introduction, "a bold and drastic reconstruction of the entire machine." Rightly he argues that the tide of modern life is sweeping over us like a flood, that we are at the beginning, only, of the machine age. Le Corbusier's scheme is for a city of three million inhabitants, but he plans on a human scale, "taking man as the measure of all things."

In his Foreword Le Corbusier gives these definitions: "A town is a tool. If it does not fulfill its function it is ineffectual." "A city is the grip of man upon nature; it is a creation." "Geometry is the foundation of all things created, and as machinery is the result of geometry, the age in which we live is therefore essentially geometrical."

The International Exposition of Decorative Art in Paris in 1925, he claims, demonstrated the uselessness of any turning back to the past; it marked the last and final pang before the world turned over a new leaf. "Decorative art," this author claims, "is dead." "Modern town planning comes to birth with the new architecture, and by this immense step in evolution, so brutal, so overwhelming, we burn our bridges and break with the past."

But he is optimistic. He believes there are still better things ahead; that to be youthful and full of health is to have the power to produce, and that thought and experience will make it possible to produce well.

ART IN INDUSTRY, by Charles R. Richards. The Macmillan Company, New York, publishers. Price, \$2.50.

This is the second edition of Professor Richards' book of the same title published several years ago, being the report of an industrial art survey conducted under the auspices of the National Society for Vocational Education and the Department of Education of the State of New York. Its publication gives further evidence of the increasing interest in this subject on the part of manufacturers and the public.

A feature of this new edition is a series of fifty or more plates, twenty of which are in color, which illustrate the text and add greatly to its interest and value.

Bulletin—Exhibitions

- CARNEGIE INSTITUTE, PITTSBURGH. International Exhibition
Water Colors.....Dec. 18, 1929-Jan. 19, 1930
- BROOKLYN SOCIETY OF ETCHERS. Fourteenth Annual Exhibi-
tion, Brooklyn Museum.....January 7-31, 1930
- PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA,
Pa. 125th Annual Exhibition of Oil Paintings and
Sculpture.....Jan. 26-March 16, 1930
Exhibits received January 6th.
- ARCHITECTURAL LEAGUE OF NEW YORK. Forty-fifth Annual
Exhibition, American Fine Arts Galleries, 215 West
57th Street, New York.....Feb. 1-Mar. 2, 1930
Exhibits received January 21st-22nd.
- BALTIMORE WATER COLOR CLUB. Thirty-third Annual Exhibi-
tion, Baltimore Museum of Art.....March 1-31, 1930
Exhibits received February 17th.
- NATIONAL ACADEMY OF DESIGN. 105th Annual Exhibition,
American Fine Arts Galleries, 215 West 57th Street,
New York.....March-April, 1930
Exhibits received March 6th and 7th.
- ALLIED ARTISTS OF AMERICA, INC. Annual Exhibition by Mem-
bers. American Fine Arts Galleries, 215 West 57th
Street, New York.....April, 1930

CONVENTIONS

- SOUTHERN STATES ART LEAGUE, Tenth Annual Convention and
Exhibition, New Orleans, La.....April 2-4, 1930
- AMERICAN FEDERATION OF ARTS. Third Regional Meeting,
Santa Fe, New Mexico.....April 16-18, 1930
- EASTERN ARTS ASSOCIATION. Twenty-first Annual Convention,
Boston, Mass.....April 23-26, 1930
- WESTERN ARTS ASSOCIATION. Annual Convention. Minneap-
olis, Minnesota.....May 6-9, 1930
- ASSOCIATION OF ART MUSEUM DIRECTORS. Annual Convention,
Fogg Art Museum, Cambridge, Mass.....May 12-13, 1930
- AMERICAN FEDERATION OF ARTS. Twenty-first Annual Conven-
tion, Washington, D. C.....May 14-16, 1930
- AMERICAN INSTITUTE OF ARCHITECTS. Sixty-third Annual Con-
vention, Washington, D. C.....May 21-23, 1930
- AMERICAN ASSOCIATION OF MUSEUMS. Annual Convention,
Buffalo, N. Y.....June 4-7, 1930

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